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Volume 16 No.1/1.75

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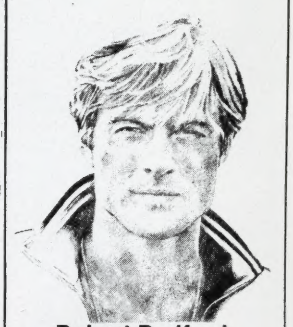
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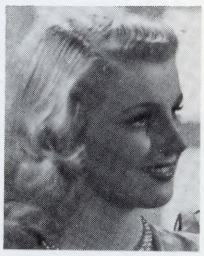
NOVEMBER 1982 VOLUME 16, No. 1/1.75

BLAKE EDWARDS
Page 16

HAYLEY MILLS
Page 18

GOONS & GUNMEN
Page 24



DOLORES MORAN
Page 27

ON THE COVER

June Allyson and Dick Powell. All of America had a crush on June Allyson. She descended into a "tunnel" of self destruction after the death of Dick Powell. She reveals all in her autobiography, including her affair with Alan Ladd which almost destroyed her 18-year marriage to Powell.

CONTENTS

JUNE ALLYSON TELLS ALL 10
in her autobiography out this month . . . **Doug McClelland**

DICK POWELL'S LEADING LADIES 13
from Mary Brian to Debbie Reynolds . . . **Kirk Crivello**

BLAKE EDWARDS—SUPER FILMMAKER 16
New 'Pink Panther' movies coming out . . . **George Haddad-Garcia**

A PALOOKA NAMED JOE . . . KIRKWOOD JR. 20
Former actor now successful businessman. **Jeff Parker** interview

JEAN HARLOW—THE ORIGINAL BOMBSHELL 22
Dina Di Mambro

GOONS & GUNMEN 24
The celluloid criminal kingdom . . . **Bill Kelly**

DOLORES MORAN'S SEARCH FOR HAPPINESS 27
Promising career unfulfilled . . . **Anthony Cassa**

COLLECTING FEATURES

Ken Galente's FAMOUS SILVER SCREEN 30
BUILDS LOMBARD COLLECTION THRU HSM 31
THE JEAN HARLOW COLLECTOR 32

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MOVIEREEL

HOLLYWOOD'S WALK OF FAME 1983 HONOREES

William F. Hertz, Chairman of the Hollywood Walk of Fame Committee of the Hollywood Chamber of Commerce and Director of Theatre Operations for Mann Theatres, has announced the names of the 12 honorees selected for dedication in the Walk of Fame in 1983.

The list includes: Dyan Cannon, Telly Savalas, and Marie Windsor (motion pictures); Stan Chambers, Iron Eyes Cody, Beverly Garland, Rich Little, and William Shatner (television); and John Denver, Raphael Mendez (posthumous), Smokey Robinson, and Paul Williams (recording).

According to Hertz, the Walk of Fame Committee was again faced with a difficult task in determining selections, due to the tremendous volume of outstanding nominations received.

ACADEMY'S AVANT-GARDE FILM SEMINAR SERIES

The Academy of Motion Picture Arts and Sciences and the Academy Foundation, in association with the Craft and Folk Art Museum is holding the second in a seminar series on November 13 with film artist Jules Engel, who will address the topic of "Abstract Cinema: The Development of a Visual Dynamic Language"; on December 4 with artist-filmmaker Lillian Schwartz whose topic is "The Technology of the 20th Century: Cinema and Computer, A Second Renaissance"; and on December 18 with producer-writer-director-editor Mark Rappaport, whose topic is "The Discreet Charm of Low-Budget Feature Filmmaking."

For information on fees call 278-8990, ext. 215.

Kristy McNichol is among Hollywood's younger crowd who have discovered **HSM.** *(Photo by Yani Begakis)*

TWO MORE IN SILENTS AT THAMES FESTIVAL

The Thames Silents—Thames Television's contribution to the London Film Festival—are now an established event, following the overwhelming success of "Napoleon" in 1980 and "The Crowd" in 1981, although 1982 is the first year of screenings under this title.

The Thames Silents for 1982 are "Flesh And The Devil" (1926), the film that launched the Garbo legend and the first to team her with John Gilbert, and "Show People" (1928), King Vidor's satirical comedy of Hollywood manners starring one of the silent screen's leading comediennes, Marion Davies.

Both films will have a live orchestral accompaniment composed and conducted by Carl Davis and performed by the Wren Orchestra.

They will each have three screenings, between November 25-28 at the dominion.

HOLLYWOOD COLLECTIONS REBUILD

The Hollywood Chamber's Library Committee is working with the Los Angeles Library Association (LALA) to raise funds for the rebuilding of the Entertainment, Fine Arts, and Literary collections of the Hollywood Branch Library. Over 12,000 books from individuals have been received, as well as $14,000 in monetary donations from individuals and organizations. Orson Welles will be "The Voice of the Hollywood Library" in scheduled promotions and Harlan Ellison has pledged his talents for a special evening of readings to raise funds for the Hollywood Collection.

PRINCESS GRACE TV MOVIE ON HOLD

A TV movie about Princess Grace of Monaco has been put on hold in the wake of her untimely death.

The two-hour biography of former film star Grace Kelly has been in the works for a year and proposes to deal with her life from her teen-age years through her marriage to Prince Rainier III in 1956. A spokeswoman for the Embassy production company said a script is in hand, a director has been hired and former "Charlie's Angels" star Cheryl Ladd is set to play the leading role, but the final production contract with ABC was still being negotiated when Princess Grace died.

MARY MARTIN'S TV SHOW 'OVER EASY'

Mary Martin hosted a special edition of "Over Easy," to discuss her San Francisco auto accident that also injured Janet Gaynor and killed Martin's close friend, Ben Washer. The TV show, which focusses on older Americans, dealt with the loss of a loved one, her injuries and how she's coping in the aftermath of the crash. The program also featured Martin's son, "Dallas" star Larry Hagman, and her daughter, Heller Halliday. Martin had already taped 47 of the new season's 65 episodes of "Over Easy" before the accident." —Kirk Crivello

'SULLIVAN'S TRAVELS' TRIBUTE

Preston Sturges's finest comedy/drama, "Sullivan's Travels" (1941) was shown at the L.A. County Museum, as part of a 16-film tribute to the director-writer. The series offered a sampling of his work, including "Lady Eve," "Hail the Conquering Hero" and "Christmas In July." —K.C.

DISCOVERED A 1918 SHORT FILM BY "THE LITTLE TRAMP"

Kevin Brownlow, a film archivist and David Gill—who with Brownlow is co-producing a series of Thames Television programs about Hollywood happened upon a lost work by Charlie Chaplin.

Brownlow and Gill—after getting permission from Chaplin's widow, Lady Oona Chaplin, to rummage through dozens of film cans buried in a screen archive—have discovered an unseen movie by "The Little Tramp."

The film is a 23-minute short, shot in 1918, "How To Make Movies."

Described by Bryan Cowgill, managing director of the British commercial television network, is part documentary and part Chaplinesque comedy, the movie was found in rough-cut form—a jumble of celluloid snippets.

However, a typed sheet of Chaplin's directions found in the family home at Corsier-sur-Vevey in Switzerland provided the key to piecing the film together again.

One of the few who has seen the rediscovered film is Oona Chaplin. She viewed it for the first time at Thames studios in London.

Sixty-four years after it was made, "How to Make Movies" will premiere at the London Film Festival in November. And early next year the movie will be broadcast on British TV.

IN PRODUCTION

■ Continuing to shake up its release schedule, 20th Century-Fox will now shift *Kiss Me Goodbye* to a Christmas slot and push back *King of Comedy* to an unspecified date next year.

■ The switcheroo was confirmed yesterday by 20th executive veepee for ad-pub-promotion, Irv Ivers, who said that *Comedy,* which stars **Robert DeNiro, Jerry Lewis,** Dihanne Abbott and Sandra Bernhard, may need additional shooting time.

The film is not ready, he said, while director Robert Mulligan's *Kiss Me Goodbye*

Continued on Page 34

Dorothy McGuire arrives at opening of "Hello, Dolly."

FILM CLIPS

Faye Dunaway would've played the archvillainess in the new James Bond movie, "Octopussy"—*but* she demanded $3 million for the dirty work. **Cubby Broccoli** passed and the role went to **Maud Adams,** with sideline skulduggery from **Louis Jourdan . . . Elizabeth Taylor** signed a premarital agreement with her estranged husband, Sen. **John W. Warner,** which called for sharing household expenses (she billed him for half of $37.70 worth of mineral water) but she refused to move into a small condominium, says author **Kitty Kelley** in excerpts from her book printed in Ladies' Home Journal. "Imagine Taylor moving into a two-bedroom flat," Kelley demanded. "Why, she had recently enlarged the (condo-size) bomb shelter in her Swiss chalet simply to accommodate her fur coats.". . . **Ava Gardner,** who lives in (Kensington) England, has been in Rome starring with **Anthony Quinn, Anna Karina** and Hollywood's **Ray Sharkey** in "Regina" for Genesis Films . . . **Henry Mancini** is at Pinewood, composing the scores for "Trail Of The Pink Panther" and "Curse Of The Pink Panther," both directed by **Blake Edwards** . . .Having completed "The Scarlet Pimpernel" for CBS, London Films, headed by **Mark Shelmerdine,** is now preparing a remake of **Rudyard Kipling's** "Kim," last made in Hollywood in 1951, with **Errol Flynn** and **Dean Stockwell...Broderick Crawford** in "Harlequin" Australian film, shown at Cannes Festival . . . **John Derek** has taken his **Bo Derek** feature "Eve And That Damned Apple" away from Universal—"They sat on it too long," complains John . . . He is confident that he will raise the seven million dollar budget from private sources and start the picture in New Zealand this year . . . In town on his way to talk a deal in Berlin for his new horror movie "Cranium" is Hollywood's **Curtis Harrington** . . . He was telling me about a modest thriller he made a few years ago titled "The Killing King" starring old-time star **Ann Sothern,** along with two unknowns . . . The picture had some legal hassles, with the banks arguing about the rights, and "Killing King" has been held up since then . . . Now it is free of litigation and getting a release at last . . .

In the monthly series "Treasures from Academy Film Archives," **Hedda Hopper's** Hollywood and interviews with famous stars was presented in Beverly Hills Guild Theatre . . . Also 'A Salute to Max von Sydow,' Swedish actor . . . **Woody Allen** rolled his new film for Orion Pictures in N.Y. and, for the first time in years, an Allen pic has a title from the start. It's "Broadway Danny Rose." Mia Farrow stars opposite the writer-director for the third time in a row . . . **Donald Sutherland** and his ladyfriend, **Francine Racette,** are lullabying a third baby boy. However, they've *still* to splice nuptially. Donald told Francine they'd marry *only* if

Continued on Page 34

SOPHIA INTERVIEW REVEALS ORDEAL IN ITALIAN JAIL

Sophia describes her 17 days in an Italian jail for tax evasion as a "hellish and shocking experience."

In an interview in Woman's Own, a British weekly, Loren denied scurrilous press reports to the effect she was accorded special treatment at the women's hoosegow at Caserta, near Naples.

"In my case, the laws on detention were applied with great vigor. No privileges—on the contrary, absolute rigidity in the interpretation of prison regulations," she said. In fact, Sophia swears, "If I'd had the remotest idea what it would be like, I'd never have set foot in Italy."

(You may remember how she was sentenced in 1980 but avoided jail until she was arrested at Rome's Leonardo da Vinci airport after flying from Switzerland, where she and **Carlo Ponti** live. She said that she had returned to Italy, despite the jail term she knew awaited her, to "see my mother, my country and my roots.")

"The worst thing is the isolation, the terrible sense of solitude symbolized all the time by the barred window and chained door," she said. What Sophia missed most were her children—and sleep. But she refused to take sleeping pills and exited 'on the verge of collapse.' Plus, she told Women's Own, she still suffers a high pulse rate, a condition which started as soon as she entered prison.

LAS VEGAS CONVENTION HALL EXPANSION READY

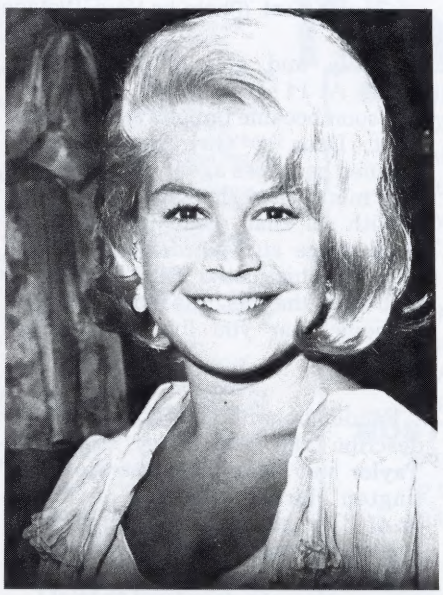
The Las Vegas Convention & Visitors Authority announced that the $10,000,000 East Hall expansion of the Convention Center has been completed.

Construction of the 130,000-square foot expansion, the sixth for Convention Center, started in April 1981. The extra square footage brings the total number to 1,009,000, with 850,000 square feet of exhibit and meeting space.

LEE GRAHAM
MAN ABOUT TOWN

Ann Jillian gives our **Man About Town** an affectionate greeting. (Photo by Yani Begakis)

Dorothy Lamour at send-off party for the Island Princess Cruise to the South Seas on which she entertained and was hostess for her own film festival.



Then & now . . . **Sandra Dee** as she looked when she retired 12 years ago and today, making a comeback.

Dorothy Lamour was off on the road to the South Seas visiting some of those islands she was on with Crosby and Hope. She traveled in style on an Island Princess cruise ending in Sydney, Australia.

Along the way, travelers on the sold-out cruise got a special treat as the "Sarong Girl" not only entertained, but hosted her own film festival with such classics as "Hurricane," "Aloma of the South Seas," and, of course, the "Road" pictures.

On the eye of her departure, a bon voyage cocktailery was held at the Princess Restaurant. Dottie told me how happy she is that she will be a grandmother for the first time in January courtesy of her son, Tommy Howard, and his wife, Dee Dee. She added, "Of course I've been an instant grandmother when my sons married wives with a child by a previous marriage."

A special guest was Dottie's friend, Pauline Kessinger. Pauline had been head of the Paramount commissary since Clara Bow reigned on the lot. She told the story of how she met Dottie when the future star was a band singer married to orchestra leader Herbie Kay. Dorothy, her name changed from Mary Leta Lambour, and some of the musicians arrived at the commissary. Spotting an empty table with a throne-like chair, she plopped down in the "throne" with the guys around her. Pauline was told "some beautiful young girl is sitting in HIS seat." She rushed over and informed the group, "You cannot sit here. This table is reserved for Mr. De Mille." "Who's Mr. De Mille?" Dottie asked as she and her entourage were moved to another table.

★ ★ ★

There's a hot time in the old town nightly. They're getting it on in downtown Vegas at the Union Plaza with the world premiere of the pre-Broadway comedy, *Sorry, Wrong Husband.*

The play's writers, Martin A. Ragaway and Craig Tennis were on hand opening night, along with producer/director Maynard Sloate, to hear the laughter.

George Maharis is a pleasant surprise to those who remember him as the intense character he played on "Route 66." He told me after the opening performance that doing comedy presents a challenge.

When George isn't performing, he is preparing for a one-man art show in New York. He gave up painting for years, but had to return to it to preserve his sanity. "Some of us turn to booze or drugs to relieve the tension. I went back to painting on the theory it will keep me out of jail and rubber wall institutions."

The 49-year-old confirmed bachelor confides, "I'm free as the wind and intend to keep it that way."

Tony Geary and **Elizabeth Taylor** causing all sorts of commotion upon arrival at the Huntington Hartford for opening of "Stars on 45." (Photo by Yani Begakis)

Ruth and **Milton Berle** with **Vickie Oakie,** holding a copy of **"Jack Oakie's Double Takes,"** at tee-off of the first annual **Jack Oakie-L.A. Press Club Celebrity Golf Tournament.** (Photo by Harry Watson)

During my stay at the Union Plaza, I was happy to meet **Peggy Ryan** and her husband, Eddie Sherman, at lunch. The brunette teenager who tapped her way to stardom alongside Donald O'Connor in those youth-oriented Universal musicals is now blonde, 58 and a grandmother.

Peggy, who formerly taught dancing at the University of Hawaii, and Eddie moved to Las Vegas a couple of years ago from Honolulu. Now she has opened a dance studio in the gambling mecca. She told me her daughter, Kerry, by the late dance star, Ray McDonald, is embarking on a show business career.

★ ★ ★

Life begins at 40 anew for **Sandra Dee.** Professionally speaking! After 12 years she's back before the cameras making her TV debut in a "Fantasy Island." Next she'll do a feature, "Skipper." She retired from movies at the ripe old age of 28.

Sandra married Bobby Darin when she was 18. One son and two years later they divorced. She has not been involved romantically since and, for that matter, hasn't even been known to date.

Amazingly, for a girl who learned her A-B-Seen as a movie star, Sandra has been leading the life of a recluse far from the Tinseltown social scene. She is never seen at parties, premieres, restaurants or benefits.

Maybe she had too much too soon. Born Alexandra Zuck in Bayonne, New Jersey, she grew up under the tender tutelage of her enormously wealthy stepfather, Eugene Douvan. As a child she had tutors, traveled extensively and stayed at the best hotels. At 14 she made her film debut and soon became famous as the "Girl Next Door." "Girl Next Door," groaned her press agent. "She got her first mink when she was 15."

With all that make-up, the pint-sized rouge and powder keg looked like a sophisticated baby—which is just what she was. She reasoned, "As a movie star you live in a world apart."

★ ★ ★

Pandemonium! That's the word to describe the arrival of **Elizabeth Taylor** and **Tony Geary** at the Huntington Hartford opening of "Stars on 45." Pushing, shoving, screaming! Paparrazzi went wild! Liz, with white outfit and purple eye shadow, looked better than she has in a long time. Reportedly, she took off 20 lbs. at a fat farm. Hard to believe that luscious Liz, who has been courted by and married to some of the world's most sophisticated men, is interested in a May-December romance with young Geary.

There were other celebrities, but they got lost in the shuffle because when Liz arrives she is THE star. In the background were Lou Rawls; Al Martino; Jan Sterling and Sam Wanamaker; Billy Moses of "Falcon Crest"; Gene Nelson; and two of the Fifth Dimension whose close harmony was represented on stage.

★ ★ ★

"It's all in fun!" That was **Jack Oakie's** motto. How he would have loved the tee-off dinner at the Los Angeles Press Club announcing the first annual Jack Oakie-L.A. Press Club Celebrity Golf Tournament which took place Oct. 8.

M.C. Milt Larson did funny magic tricks. Film clips reminded us of Jack's comedic genius and Oakie music was supplied by George Greeley.

Highlight was **Milton Berle.** "The Thief of Badgags" was raunchy and warm as he remembered his friendship with Oakie which began when they were in vaudeville—Milton was 14, Jack was 19. Of course there were special Berlisms added like "Know the difference between being black and being gay? If you're black, you don't have to tell your parents." Martha Raye added to the fun. Both Maggie and Milton mentioned how much they learned about the art of comedy from Oakie.

Virginia Mayo and I sat across from **Lizabeth Scott** who told us her classic Jaguar was stolen out of the garage at her Hollywood Hills home weeks ago and never found.

Other Oakie friends: Sammy Fain, who played some of his compositions; Keye Luke, who did a caricature of the athlete Oakie for the golf tournament; Francine York and Dale Olson; Patricia Morison; Natalie Schafer; and George Montgomery.

Through it all, Jack's devoted Vickie beamed.

Continued on Page 35

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Collecting James Bond 007 Toys
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Rock 'n' Roll: The Fifties
To Hell and Back: The Saga of Audie Murphy
Vitaphone and Talking Pictures
Bill Burke: Collectors Only
78 RPM Records You Should Never Pass Up — Part II

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Stairway to the Stars: Collecting Autographs
Rock 'n' Roll: The Fifties
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Good News: June Allyson tells it like it was!

by Doug McClelland

June Allyson's lack of repute today is not only a mystery but an injustice. Many lesser luminaries have been deified.

During the 1940s, scarcely anyone was more popular with movie audiences, and only Jeanne Crain gave her competition for the title "America's Sweetheart." She was an enchanting little blonde hoyden who could laugh and (especially) cry with distinctive aplomb, and who danced and (especially) sang with the same individuality. Her talents as an actress, furthermore, have been underrated. For my money, she was a far less grating, much more vital and sensitive Jo in her *Little Women* than Katharine Hepburn in hers. And in the little-known *The Bride Goes Wild,* she played—superbly—one of the screen's most hilarious drunk scenes.

There were also *Two Girls and a Sailor* (the film that made her a star), *Music for Millions, Her Highness and the Bellboy, Two Sisters from Boston, The Secret Heart* (with Claudette Colbert, her mentor), *High Barbaree, Till the Clouds Roll By* (the life of Jerome Kern), *Good News* (the definitive college musical), *Words and Music* (the Rodgers and Hart story), *The Three Musketeers, The Reformer and the Redhead* (opposite first husband Dick Powell), *The Stratton Story, The Glenn Miller Story, Executive Suite, The Shrike* and many others.

So it was with extreme pleasure that I picked up her new autobiography, **June Allyson,** which she wrote with Frances Spatz Leighton, author of several White House-oriented volumes, and which G. P. Putnam's Sons has published at $14.95: I was glad that people would be reminded of her delightful performances, and I knew she had a story to tell.

Born Bronx-poor with a father she never really knew and a careworn, here shadowy mother, and crippled for a time as a child by a fallen tree, she wanted out—and fast. In the thirties and early forties, she danced in Broadway choruses, and, after a showy spot in 1942's *Best Foot Forward* she was brought to Hollywood by MGM to recreate her role in the film version, starring Lucille Ball who would become a good friend. By virute of her fresh looks, throaty voice and sparkling personality, she quickly became one of the biggest stars on the lot—as well as the wife of Dick Powell, fading 1930s crooner who would soon be recognized as a fine dramatic actor, director and businessman.

She adored Powell, who was many years her senior, although she candidly describes him in her book as rather penny-pinching and work-consumed. They had two fine children, Ricky and the adopted Pamela. When Powell died of cancer in early 1963, after almost twenty years of marriage to Allyson, alcohol and nervous breakdowns plagued his widow. In the nick of time, she met her current husband, Dr. David Ashrow, a dentist since retired, whom she credits with restoring her equilibrium.

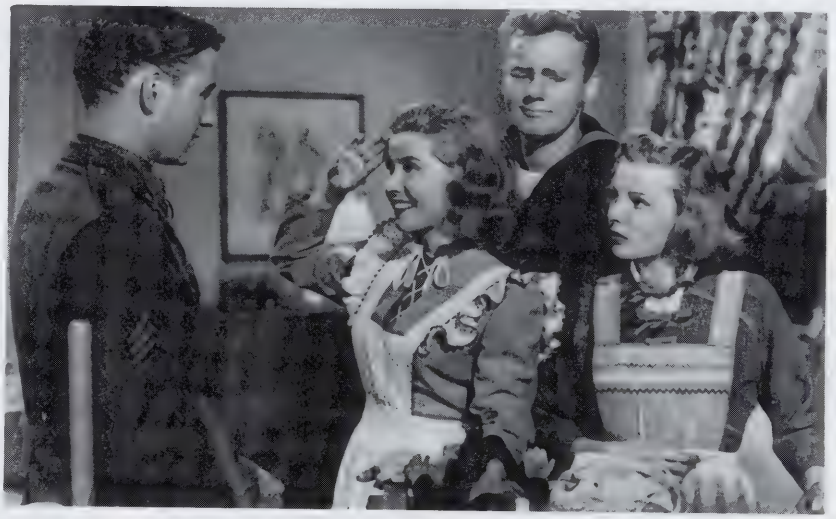
En route, there are many insights into Hollywood's great. Judy Garland, for instance, Allyson's close friend, was never much into alcohol —pills were her undoing, according to the author . . . Even in the mid-forties, many years before his divorce from Lucille Ball, Allyson never saw Desi Arnaz at his and Lucy's house . . . Jane Wyman told Allyson of her then-husband, Ronald Reagan: "Don't ask Ronnie what time it is because he will tell you how a watch is made" . . . Joan Crawford (like Howard Hughes, indispensable in most Hollywood memoirs these days) humiliated her small daughter Christina in front of Allyson . . . Writing of her most frequent co-star, male counterpart boxoffice champ Van Johnson, Allyson says that while many were surprised when he mar-

June Allyson in the chorus (5th from the left) of "Very Warm For May" in 1939. Chorus colleagues were **Vera-Ellen, Martha Holliday** and roommate, **Miriam Franklin Nelson.**

It's **June** in November—with her husband, retired dentist **Dr. David Ashrow.** They make their home in Ojai.

A candid of **June Allyson** and **Dick Powell** in 1953.

A recent photo of **June Allyson** and **Gary Coleman,** 1982. They appeared together in a TV movie, ***"The Kid with the Broken Halo."***



Tom Drake, Gloria De Haven, Van Johnson and June Allyson in ***"Two Girls and a Sailor,"*** 1944.

ried the wife of his best friend, Keenan Wynn, "I was surprised that he married at all—he was a confirmed bachelor" . . . Alan Ladd was a manipulated, unhappily married man when he and Allyson shared a romantic fling in the fifties.

(A surprising amount of the lengthy chapter on Ladd, incidentally, appears to have been gleaned from Beverly Linet's recent biography of the actor, with, even more surprisingly, all credit to author Linet.)

June Allyson is not a book that deals primarily in movieland gossip, however, although the subject (her "Miss Goody Two Shoes" image notwithstanding) is no Pollyanna: there are regular zingers for Joan Blondell, the omnipresent previous Mrs. Dick Powell. Her story is essentially a moving personal one, and never more so than in the spare but heartbreaking prose that describes Powell's terminus.

One thing, as a long-time June Allyson fan, that I hoped the book would clear up but doesn't is the mystery of the missing nose. In 1961, she entered the hospital to have polyps removed from her vocal chords. When next heard from, she not only spoke in a new, higher voice far removed from the huskily unique tones that helped make her a star—but one of the screen's straightest, most perfect noses had inexplicably become a pug! Allyson mentions the removal of the polyps, but does not comment on her new voice, nor does the altered nose receive explanation.

She also denies there was ever a feud between her and Gloria De Haven, with whom she started out at Metro The original push at the studio was to have been for fellow starlet De Haven, but Allyson quickly outdistanced her in popularity. A few years ago, however, De Haven told me they did indeed have their differences but that Dick Powell eventually brought them together.

Entertainment was always the aim of actress Allyson, and it is the aim and achievement of author Allyson as well. *June Allyson* by June Allyson will win no nonfiction book awards, but—embellished with a charming album of photos—it is like a nostalgic, often poignant reminiscence with the sweetheart from one's youth, and just as irresistible. ★

June Allyson

Birthday: Oct. 7, 1917
in New York City

BEST FILMS:
1944 Two Girls and a Sailor
Richard Thorpe (MGM)
1945 Music for Millions
Henry Koster (MGM)
1945 Her Highness and the Bell Boy
Richard Thorpe (MGM)
1946 Till the Clouds Roll By
Richard Whorf (MGM)
1947 Good News
Charles Walters (MGM)
1948 The Bride Goes Wild
Norman Taurog (MGM)
1949 Little Women
Mervyn Le Roy (MGM)
1949 The Stratton Story
Sam Wood (MGM)
1954 The Glenn Miller Story
Anthony Mann (Universal)
The Shrike
Jose Ferrer (Universal)

Elizabeth Patterson, Janet Leigh, C. Aubrey Smith, June Allyson, Margaret O'Brien in ***"Little Women,"*** 1949.

June Allyson and Jose Ferrer in ***"The Shrike,"*** 1955.

1—June Allyson and Jack Lemmon in "You can't Run Away from it." 1956 2— Alan Ladd, June Allyson, James Whitmore in ***"The McConnell Story,"*** 1955. 3— Van Johnson and June Allyson in ***"The Bride Goes Wild,"*** 1948. 4— James Stewart and June Allyson in ***"The Stratton Story,"*** 1949.

From the Doug McClelland Collection

DICK POWELL'S PHOTO GALLERY

From Mary Brian to Debbie Reynolds

by Kirk Crivello

Dick Powell's early films at Warner Brothers were made for and about the working class. His many musicals, born of the depression, combined stories of ambitious tenors and hard-working chorus girls. At Warners, gloss and polish were considered useless affectation. Later, Powell shrewdly shed his college boy image for that of the tough private eye genre and never sang another love song. While his Warner Brothers leading ladies were stalwarts like Ruby Keeler and second wife, Joan Blondell, his later co-stars ran the gamut from Dorothy Lamour to Debbie Reynolds. They all contributed to Dick Powell's long, illustrious film career. ★

Dick Powell placed seventh in the top ten box-office list, when he serenaded his future wife, **Joan Blondell** in Warner Brothers' "Broadway Gondolier" (1935).

Ann Dvorak and Powell checking out the sound recorder with a Fox engineer on the set of "Thanks A Million" (1935).

Ruby Keeler and Powell continued their romance through seven musicals, including "Flirtation Walk" (1935), a West Point story.

Marion Davies was a chambermaid who wins a beauty contest in "Page Miss Glory" (1935) with Powell. She asked for him again for "Hearts Divided" (1936).

Unfortunately, **Doris Weston's** vapid prettiness didn't help "The Singing Marine" (1937) with Powell. Her career was quickly over.

Rosemary Lane and Powell in one of the better Hollywood theme musicals, Busby Berkeley's "Hollywood Hotel" (1937).

Madeleine Carroll is an heiress outraged by a revue with Powell satirizing her lifestyle in 20th-Fox's "On the Avenue" (1937).

"It Happened Tomorrow" (1944) with **Linda Darnell** and Jack Oakie was a fantasy about a reporter who gets tomorrow's paper a day early.

"Riding High" (1943) proved Powell's last film for Paramount. **Dorothy Lamour** and Victor Moore help him save his silver mine.

Claire Trevor, Miles Mander, **Anne Shirley** and Powell in RKO's "Murder My Sweet" (1945). Playing against type, Powell was private eye Philip Marlowe.

Powell with the help of **Signe Hasso** and **Maylia,** chases a narcotic ring around the world in "To the Ends of the Earth" (1948).

Evelyn Keyes and Powell, as an honest gambler who gets accused of murder in Columbia's "Johnny O'Clock" (1947).

"You Never Can Tell" (1951) is a wacky comedy about the reincarnation of a dog into private detective, Powell. With Charles Drake, **Joyce Holden** and **Peggy Dow.**

Powell attempts to prove he was innocent of a robbery while in love with **Rhonda Fleming** in "Cry Danger" (1951).

June Allyson's an unpredictable redhead and husband Powell a patient reformer in MGM's "The Reformer and the Redhead" (1950).

Powell gave one of his finest dramatic performances as the distraught writer in "The Bad and the Beautiful" (1953) with **Lana Turner** and Barry Sullivan.

Teenager **Debbie Reynolds** becomes a ward of screen writer Powell for the holiday season in "Susan Slept Here" (1954). This arrangement doesn't make **Anne Francis** too happy. The RKO comedy marked Dick Powell's final motion picture.

BLAKE EDWARDS
SUPER DIRECTOR

by George Haddad-Garcia

What do the movies "Breakfast at Tiffany's," "Operation Petticoat," the Pink Panther series, "10," "Victor/Victoria" and "Days of Wine and Roses" have in common?

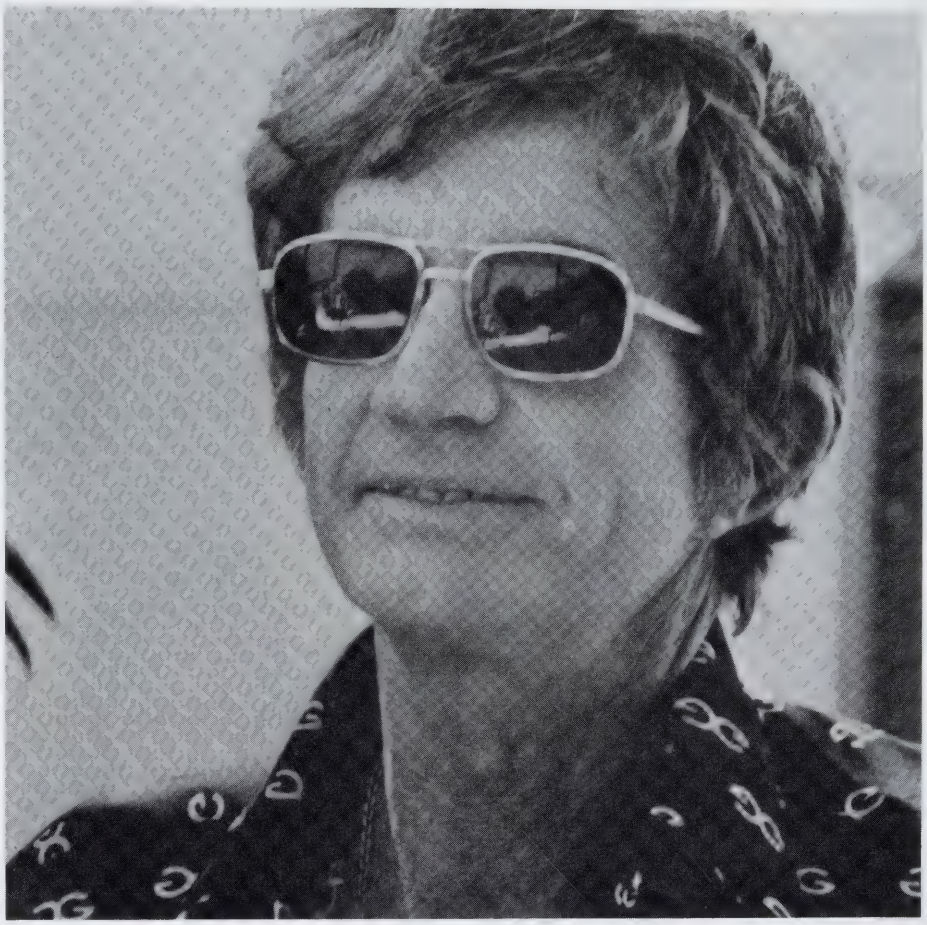
They were all, among many others, directed by one of America's most underrated moviemakers, Blake Edwards, who also writes and produces his work, and lately has focused on films starring his wife Julie Andrews (including "S.O.B."). This Christmas, the latest Edwards goodie will be nostalgic indeed—the latest in the ongoing Pink Panther series, featuring outtakes and unused material with Peter Sellers as Inspector Clouseau. It is the first PP since Sellers' untimely death, and will be followed, in 1983, by a PP starring Ted Wass, formerly of "Soap" (British comedian Dudley Moore declined to follow in Sellers' giant footsteps).

"My career indicates that I believe in variety as a recipe for staying fresh and interested," says the expatriate who lives in Switzerland with Julie, their children from previous marriages, and two adopted Vietnamese daughters. "Hollywood has tried to label me, and been frustrated at every turn." During the 70's, Edwards was initially out of favor with tinseltown's Establishment, after the costly fiascos of "Darling Lili" with Julie and "Wild Rovers" with the late Bill Holden. When Blake made his big comeback—after "10" proved a surprise hit—he chose "S.O.B." as his scathing rebuttal to Hollywood; ironically, it starred both Andrews and Holden, and was the last film for the latter star.

Recalling his friend Bill, Blake noted, "He was a consummate actor. I could bring out all the superlatives, but more than that, he was a great person, a great, a really great, friend."

What about working with Julie in five films (including "The Tamarind Seed")?

"She is a wonderful, an underrated, actress, and we've tried to alter her trapped-in-sugar image." In "10" she uttered her first four-letter words, in "S.O.B." (at 40-plus) did her first topless scene, and played a female female-impersonator in the current box office smash, "Victor/Victoria." Will they work together again? "No doubt. But right now, the Pink Panthers are very much on my mind, and definitely in my schedule," says the harried filmmaker.



Blake Edwards completed two Pink Panther films, ***"Trail of the Pink Panther"*** and ***"Curse of the Pink Panther"*** ahead of schedule. ***"Trail"*** will be released in December and ***"Curse"*** in June of 1983.

Too busy to be giving out in-depth interviews, he refers the Edwards-films fan to the first-ever book on Edwards' movies, appropriately titled "Blake Edwards," by Peter Lehman and William Luhr (Ohio University/ Swallow Press, $19 cloth, $9 paperback). The book, not bound to be a best-seller but fascinating reading nonetheless, focuses on Edwards' work with stars like Cary Grant, Audrey Hepburn, Jack Lemmon . . . and on Sellers' most popular characterizations, as Clouseau, which have compared to classic Chaplin. Lehman, the co-author, notes, "It's increasingly clear Edwards occupies a position of major importance in contemporary filmmaking."

Lemmon credits Edwards with altering the direction of his career. He has said, "No one wanted to picture me as an alcoholic, in a drama, and Blake kept up my own belief in my capabilites. From 'Days of Wine and Roses' onward, I've been able to do not just the comedies, but heavier work that is very meaningful to me... my Oscar (in "Save the Tiger") might not have been possible without Blake's influence on my career and image."

Another superstar who owes much —even more—to Edwards is Dudley Moore, whom Blake knew through their mutual psychiatrist, and whom Edwards cast in "10" despite the Englishman's lack of box office, after George Segal departed the project. "Blake is one of the most creative people I've ever met, with incredible artistic visions and insight, and a super director for any actor to work with. I mean, he's not *my* husband, and I've gone beyond topless for him: bottomless (Dud did a rear-nudity scene in "10").

Ms. Andrews, obviously, enjoys working with her husband, and ex-

Edwards and wife, **Julie Andrews** at premiere of ***"Darling Lili."***

cept for "Little Miss Marker" (the unsuccessful remake of a few years ago with Walter Matthau), she hasn't done a film for any other director since 1968's "Star!" "I would not have done 'S.O.B.' and *that* scene with any other director, and I doubt I'd have had the temerity to play a woman playing a man playing a woman, if it hadn't been Blake's guiding hand . . . For the most part, I'm perfectly content to be Mrs. Blake Edwards." During the years of Pink Panther sequels, Julie traveled the world, sitting demurely at Edwards' side during press conferences, glad to have the focus upon her husband and his star (Sellers), for a change.

One Edwards alumni is Argentine actress Linda Cristal ("The Big Valley"), who co-starred with Tony Curtis in "The Perfect Furlough." She recalls, "Blake was very giving; he was generous and patient with a newcomer. He was also a gentleman, particularly kindly to his actresses. His wife is very lucky to have his talent supporting her when he directs her. A gentleman director, and one with brains but no huge ego, oh, that is so rare in the movie business!"

Edwards has been directing (and writing, and eventually producing) since 1955. His first was "Bring Your Smile Along," with Frankie Laine, not the most promising of debuts for an aspiring director. It took him a few films to hit his stride, even working with the likes of Tony Curtis, Bing Crosby and Glenn Ford. His forte proved to be sophisticated comedy, both of the subtle and slapstick variety, perhaps one reason he has been less highly praised than more "heavyweight" directors. Is he bitter? If so, he's too busy to show it, and too pleased with recent, current and future projects.

His dream project? "I'd love to direct Cary Grant again. Who wouldn't? In anything." Will he ever again work with a major actress other than Julie Andrews?"

"I wanted to work with Streisand for some time. Lots of big female talents in and out of Hollywood now. But packaging is too important. Many good talents are passed over for so-so's, or pretty faces with potential stay stuck in sidekick roles, to a big actor. Sometimes I'm told I'm more of a feminist than my wife! But I do believe that movies were great when women had a crack at roles as good as the men's. So many of the female greats are still around, but not able to get anything worth their talents.

"It took me years to get some of my hit pictures assembled and financed. The guys who finance films . . . never mind. But I still believe in giving an audience entertainment value. Big names help, but aren't crucial. We think Ted Wass will become a big name, continuing the Pink Panther line, but audiences still like to discover new faces and personalities. I don't ascribe to the blockbuster mentality of give me a big budget and enough hands lopped off, cars totalled, etc., etc. Films should entertain, and maybe go beneath the surface."

Lehman and Luhr, in their book on the Edwards movies and their stars and impact, point out that, praised or not, his films remain popular favorites on TV and in cinemas. Says Dudley Moore, "Blake is a nice mogul who wants big entertainment." ★

BRITISH FILM INSTITUTE PREPARES JUBILEE EVENTS; TO HOLLYWOOD

One of the first cinematheques, the British Film Institute's 50th anniversary is next year. Celebrations range from a gala public dinner in London to a year-long British screen retrospective (from 1910 onwards) at the Museum of Modern Art, in New York. BFI director Anthony Smith describes the MoMA salute as the biggest national cinema survey ever assembled.

Also pending for jubilee year, in which a new BFI film storage vault will be opened in the suburbs, is a studio-tour Hollywood junkett for as many of the Institute's 45,000 buff members as the traffic will bear at their own expense, which at the moment is estimated at something over $1,000 per head. Not yet firm but hoped-for at next year's October gala in London is the presence of the BFI's royal patron, the Prince of Wales.

Commemorative promotion planning also lists unreeling at the buff National Film Theatre of selected British features repping each of the previous 50 years, together with a reprise of vintage newsreels from the '30s. Various other projects in the offing include the first of a prospective series of annual yearbooks on the British film scene, and a number of commissioned essays angled to "British Cinema Today."

Once of the shoestring experimental variety, BFI-funded theatrical film production has lately developed a commercial aspiration and taste for richer budgets. Also encompassed by the Institute are the national film archive, the no-prize London film festival in November (26th edition coming up and the 12th under Ken Wlaschin of Kansas who succeeded Richard Roud when latter started up the New York Festival), and the two-screen National Film Theatre plus a network of 30 boondock affiliates.

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HAYLEY MILLS

Hayley US/England commuter celebrates 25 years in films

Left: It seemed she might stay an innocent school girl forever, but she graduated to grown-up status with a vengeance when she moved in, at 21, with thrice-married Ray Boulting, old enough to be her father. A few years later they wed.

Right: After her career, described as "Hayley's Comet," flared, Disney Studio brought her to Hollywood for films like "That Darn Car" with Roddy McDowall.

by George Haddad-Garcia

"I find it funny when they compare me to Shirley Temple or Tatum O'Neal," says Hayley Mills, 36, the unquestioned top child/teen star of the 60's, "but I suppose I was sort of a transition between what Shirley and Tatum represented, in different generations. I loved what I did, and when I did it. I don't think today's younger actresses get to have as much fun or well-meaning guidance. On the other hand, I was no Shirley Temple, and being sugary sweet was something I wasn't very good at."

Some would beg to differ with the Englishwoman who is still best remembered as "Pollyanna" and whose best-known American films were for Walt Disney (i.e., "The Moonspinners" and "Parent Trap," in which she played twins). Hayley still looks and sounds like the Hayley of old, but without the charming petulance in her voice. In San Francisco visiting friends before returning to London to do a film and then a television drama (she was last seen in Masterpiece Theatre's 1982 offering, "The Flame Trees of Thika," in which she played the independent but understanding mother of a girl whose precocity resembled hers in earlier days), she notes, "I loved Walt Disney the man. He was a surrogate father at times, and I got the kind of attention you can't get from any studio head these days. I do think it's overdue for Disney to do contemporary films, and I've been approached about doing a film for them. Part of me would love to go back and do something worthwhile there, and part of me doesn't want to be too disappointed in the change, and another part of me wants to resist being typed as an older child actress.

"I haven't been given many opportunities to prove what I can do as an adult—I'm viewed as myself in England, but Americans do love to pigeonhole a person."

One proposed project Hayley turned down flat was a look at the adult Pollyanna. "Oh, please, of all

the movies I made, why does everyone bring up *that* one?" True, she showed talent and variety from the start, and made even unmemorable films like "In Search of the Castaways" enjoyable with her charismatic personality and energy. "I'm not as manic nowadays," she smiles reassuringly.

Her English films allowed her to get away from playing a mischievous tomboy who turned out to be a perfect young lady. She appeared with Deborah Kerr and Dame Edith Evans in "The Chalk Garden" and with Alan Bates in the allegorical "Whistle Down the Wind." "I always felt mature, to be honest," she recalls. "My parents treated us as young adults, and Juliet was very sophisticated," she says of her older sister, who became known for "The Nanny and the Professor" and is now married to "Grease 2's" Maxwell Caulfield.

Hayley's father is, of course, the Oscar-winning actor John Mills, and her mother novelist Mary Hayley Bell, who wrote a few of the films Hayley appeared in—with or without her father, whom she still calls "my best friend, and my acting coach." Was Hayley a rebel as a teen? "Not really; those days weren't conducive to rebelling, but I wasn't goodness and light, goodness knows. I wanted to be allowed to express myself, and behave badly once in a while. In England, I got to pretty much be myself and grow up, but if I have one complaint about the Disney days, it was the unrealistic repressiveness."

Hayley had to break away from Disney to appear in films with a romantic interest, or in naturalistic movies like "The Truth About Spring" with John Mills. The break with her childhood occurred in "The Family Way," a mild film in which she played a newlywed whose young husband was having potency problems. Yet this made it very controversial in the late 60's, and the film was even banned in Boston! "It was a good picture," recalls Hayley. "Perhaps ahead of its time; now, it's ludicrously tame. I wanted to play real young women, not kewpie dolls.

"But I didn't want to become a sex symbol, especially not as a teenager, which is something I don't agree with." So, she turned down a big offer to star as "Lolita." She then left America and married a man about three times her age, British director Roy Boulting. They eventually had a son named Crispian. She recalls, "I didn't realize what I was doing at the time, but getting married was my way of rebelling, of making my own decision, of changing my life and growing up. I was 17, but felt 37."

"Little Miss Freckle-Face" was Disney's biggest money maker since Mickey Mouse in family-fare movies like "Pollyanna," for which she received a special Oscar in 1962.

The marriage lasted 10 years, but then Hayley met a British actor closer to her age, and they became lovers and had a son named Jason (she calls him Ace). Both Leigh Lawson (best known as the villain in "Tess") and Hayley had difficulty obtaining divorces, but they are still wary of marriage. "We're together and extremely happy," she notes.

In speaking about her career and the two dozen or so movies she's made, she comes to the startling realization that 1983 will be her 25-year anniversary in films. Her first was "Tiger Bay," in 1958. "I'm grateful for much of what I experienced," she says, "but it wasn't an easy life, nor necessarily fun. Like any life, I suppose. But if I told a non-acting friend I went to a party, met Robert Redford and was miserable and spent half my time in the bathroom alone, they'd say I'm crazy, and wouldn't understand my point of view. I just couldn't communicate with many people, and socializing was often agony. I was rather aggressive when I was working, but not always in person. I was shy, that's all.

"And then when I married Roy, it was more comfortable, because he was very non-social, and we didn't go out. But when I finally, really matured, I wanted different things, and moderation in my life. Now I have what I want."

What about a thriving, star-class career? "I got the most wonderful letters about 'Thika,' and that reintroduced me to millions of Americans with good taste," she grins. "Do you know, when I'm in the States, I only watch mostly your PBS? But in England I've watched some of your miniseries, and they're quite good." She was offered a role in the upcoming "The Thorn Birds," but was already committed to other projects, including a new play on the London stage with Lawson.

"Naturally, I would like to do more movies on both sides of the Atlantic, and on location—I remember Singapore vividly; we did shooting there once, on Bugis Street. But the problem is there are so few movies being made, especially in England. And I can tell you I'm not about to go nude or even topless for just any old picture. I'm not old-fashioned, but much of what I see or hear about, I don't care to be involved in. Yet I do want to play mature roles, women from 30 to 40 or so. However, I'd rather do quality work than just something popular. I don't know—I'd like to do most anything! But all the good roles go to stars like Fonda or Dunaway, or they don't get made. Right now, I'm working in both countries, shaking off that child-image, and being a mum and a well-rounded woman. I've never enjoyed life so much. Wouldn't you call that success?

"Doing Hollywood movies would be the icing on the cake." ★

"A Palooka named Joe...Kirkwood Jr.

by Jeff Parker

POW! POW! POW! 8..9..10 and the winner is..Joe Palooka! Growing up in a small town in the 1940's, I certainly remember the double-billed movie theaters. Boy, every Saturday and Sunday matinee, all your favorite comic strip characters would come to life on the silver screen. Remembering back to those great days, my favorites were; "Little Iodine," "Blondie," "Maggie and Jiggs," and that two-fisted slugger..."Joe Palooka!"

Every now and then, Hollywood reaches into the grab-bag of humanity, selects a fancy specimen, and starts him on the road to stardom. It was in 1945 that they discovered Joe Kirkwood Jr. Blond, handsome, and dimple-chinned, Joe was selected to climb the ladder erected by a ready-made audience of some 50,000,000 comic strip fans; for he would come to the screen in the title role of Ham Fisher's immortal strip for Monogram Studios.

Joe Kirkwood Jr., *was* Joe Palooka. Not the Joe Palooka as chosen by a casting director, but the one chosen by a nationwide contest to discover the right player for this important role. Kirkwood Jr. won it hands down.

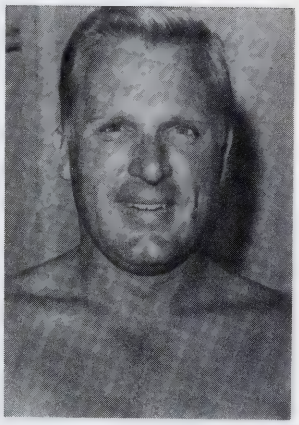
Some may argue that Kirkwood's success was a matter of luck. And if you stop to think of the things which might have happened to him since he was born in Melbourne, Australia on May 20, 1920, you could agree that only a most fortunate series of uncontrollable events placed him where he is today.

The 6-foot-2, 210-pound he-man was literally the personification of the shy comic strip hero he portrayed on the screen.

It was *luck* which kept his handsome profile from being permanently dented in the 14 professional fights he won in Veterans Stadium, Daytona Beach, Florida, in his pre-college days. It could be luck that he is the son of Joe Kirkwood Sr., world famous trick shot and winning tournament golfer, for golf figured very importantly in the high points of his different careers. Joe went to Ft. Lauderdale, Fla., after a stint in the Army, where his family entered him the nation-wide Joe Palooka contest. According to Joe, it was something like this. "I was competing with about 20,000 young men across the nation, and over 2,000 in Florida alone." Seems several Hollywood stars had expressed interest in the role. Monogram Studios had decided they definitely wanted an unknown...so began the search. Kirkwood landed the prize role after some 115 newspapers, a number of radio stations and theaters had whipped interest to such a peak, everyone was drinking Joe Palooka sodas and wearing bow ties on shirts that had been opened at the neck for years.

Congratulatory shot of producer Hal E. Chester and Joe Kirkwood, Jr. at the time he won the role.

The Ft. Lauderdale newspapers found out he had been under contract to Warners Studios and disqualified him. Joe said..."The Warners contract came about while I was playing professional golf in a Los Angeles tournament. It was a particularly good day for me, as I was playing against the great Sam Snead," said Joe. "After the match two men ap-



Joe today. At 62 he remains in good fighting shape.

1—Joe had a heated romance with **Eleanor Parker** when he was under contract to Warners. Here he's teaching her to play golf. 2—During their dating period **Eleanor Parker** and **Joe** dined out with **Alexis Smith** and **Craig Stevens.** 3—His last picture was ***"Marriage-Go-Round"*** (1960) with James Mason and Susan Hayward. 4—**Leon Errol, Elyse Knox** and **Joe** in early "Joe Palooka" films.

proached me and asked if I'd be interested in doing a test for films." Michael Curtiz, the famous director, just happened to be one of the guys. Joe thought they were a couple of flakes or just crazy. After all, he was already a famous golfer and didn't need the money. Still, thinking it over, he made the test and was signed for a year. A couple of films later, one being "Night and Day," Joe felt just a little more at home on the golf course. The Monogram executives had other ideas for Joe. They felt his experience was a plus and had him not only reinstated in the contest, but gave him the *title* role in their upcoming series of films on Ham Fisher's comic strip hero "Joe Palooka." Luck was once again in Joe's corner!!

The bell rang for Joe Kirkwood Jr. and he came out fighting! Those thirteen winning bouts in his pre-college days would be put to the test as Palooka in eleven feature films. And he wore the role like a glove—in fact, two gloves—through six years of good, clean, wholesome entertainment.

He stood up well under his Hollywood success. The money he made didn't go to his head, partly because he was used to making money as a pro golfer. But mainly, because he's the type of person he is.

During a hiatus in film work, he would make many golf tours for Variety Club of America to raise money for crippled children. Even though his hands and body, from make-believe boxing on film, were so sore he could hardly hold his golf club.

"For the first film, 'Joe Palooka, Champ,' I had to fight the ex-heavyweight...Lou Nova," said Joe. "Fortunately, all the fight sequences, staged by John Indrisano, were filmed at the very end of the shooting schedule...for it took weeks sometimes just to heal." Joe laughed. "Well, the camera was rolling and Lou and I were sparing around when he landed a right cross to the chin and down I went, out cold! As I came to a few minutes later, there was producer Hal E. Chester saying, 'Hurry up, bring him to, we've got two more hours to shoot today. One of the first things I learned in picture business was get the film in the can."

The second film in the series saw Joe as, "Gentleman, Joe Palooka." He was able...via the story line...to show his expertise as one of our finest golfers. He not only had to satisfy the fistic experts, but his shot making was under surveillance by the top linksmen. No worry there, as he had more than mastered both sports... WOW! What a guy!

Joe had nothing but respect for his co-star. "Leon Errol," who played his fight manager Knobby Walsh, "was a comic genius," said Joe. "I learned so much watching him do bits of business." Elyse Knox as girlfriend Anne Howe, was and *is* one of the nicest girls and certainly one of the most beautiful in movies at that time, according to Joe. "We're still good friends from those days." Elyse is married to University of Michigan's football star Tom Harmon...their son is Mark Harmon of ABC's television series, "Flamingo Road."

As all things must...the Palooka series ended in 1951. Maybe they felt they had worn out their welcome *or* the public was waning in their attendance. Whatever the reason, "Joe Palooka in Triple Cross," was the final entry. The double-billed movie houses were becoming a thing of the past and we, the Palooka-ites, were growing up and out into our own fight ring in life.

It was the end of our hero, the end of our youth and the end of an era! Television antennas were reaching for the sky on almost every house in America. Palooka may have been *down* for the movie count, but not *out.* Three short years later, Kirkwood decided, "If you can't lick um, join um." So in 1954 he donned his robe, boxing trunks and gloves for another go-round in the ring. This time for the television audience. Kirkwood said, "We did 39 episodes in series format titled 'The Joe Palooka Story.'" It co-starred his wife at the time, the late Cathy Downs, Luis Van Rooten as Knobby

Continued on Page 28

JEAN HARLOW

The original Blonde bombshell

by Dina Di Mambro

The original blonde bombshell was the daughter of a Kansas City dentist—little Harlean Carpentier would grow up to become a legend. Jean Harlow was to set the trend for actresses like Marilyn Monroe for decades to come.

She had a cherub, baby face framed by her extremely light, platinum blonde hair and cupie doll lips painted a deep red. Her blue eyes were surrounded by heavy, black eye make-up. Above those eyes were thin drawn on "pencil line" eyebrows. The long, white satin gowns she wore compounded with her ivory skin and hair gave her a luminous quality on screen.

Harlow glowed from the screen, reached out and grabbed the attention of the viewer and never lost it. She was not an unreachable goddess like Garbo, but human with an earthy sense of humor which made her a superb comedienne.

No matter how tough the characters in her early films were supposed to have been, the audiences always loved her. Harlow would say about those characters: "I don't want to play hard-boiled girls. It's so different from the real me."

In the film "Dinner At Eight" Harlow surely gives her finest comedic performance. Who can forget the sight of her lying in bed in a gorgeous negligee stuffing chocolates into her face? Harlow also seems to zestfully delight in calling Wallace Beery "Ya old Windbag!" To say they weren't the best of friends off screen would be an understatement.

However, Harlow was loved by the crew members who worked on her films. They remembered her as being very kind and friendly. She was nicknamed "the baby" by her family and the name stuck with her. She was known as "the baby" around the studio. Harlow claimed she didn't know her real name "Harlean" until she started school.

In Rosalind Russell's biography *Life Is A Banquet* she recalled Harlow: "I was close to Jean Harlow. I loved her, and oh she was a stunning creature! I remember sitting under a hair dryer in a beauty parlor one day, and sitting next to me was a child, also under a dryer. She was

With **Cary Grant** in ***"Suzy,"*** 1936.

Harlow on one of the many magazine covers she appeared on in the Thirties.

wearing shorts, and her little baby legs perfectly formed, rested against the back of her chair while the nails of her little baby hands were being manicured.

My word, I thought, a ten or eleven year old kid having that bright red polish put on, and suddenly the hood of the dryer went back and the child stood up and it was Jean. She was twenty-three at the time but without make-up and no eyebrows, she looked exactly like a little kid."

Harlow is probably most remembered for the films she made with Clark Gable. "Red Dust," "China Seas" and "Saratoga" are often showed on television. Gable & Harlow were a magnetic, exciting screen team. They sparked together and complimented each other in every way. Gable met his match with Harlow as his leading lady. They generated a sense of playfulness and fun in every film they made together. They represented the ideal relationship of pals as well as lovers. They were pals off screen, Carole Lombard once commented that she loved Jean Harlow because Gable thought of her "as one of the guys."

Much has been written of Harlow's private life. Her stepfather Marino Bello was a glorified conman who spent her money faster than she could make it and her mother was something of an eccentric. Her second marriage ended with the suicide of her husband Paul Bern. No matter what scandal, Jean Harlow still was one of America's top ten stars. Audiences loved the spontaneous quality she projected in the roles she portrayed.

Harlow finally found true love with William Powell. Powell and Harlow fell in love while making the film "Reckless." He announced their engagement at the wrap party of "Libeled Lady," their second and last film together. Powell gave her a beautiful 150 carat sapphire engagement ring. At last Jean Harlow was enjoying some long deserved happiness.

In response to a sexually exploitative, sensationalistic book written about Harlow, Powell would only sadly say: "She wasn't like that at all." Unfortunately the dead aren't able to defend themselves against the trash someone may decide to write or say about them years later.

Harlow had been complaining of health problems for some time but apparently no one realized how serious it was. Clark Gable was the one who finally did realize how sick Harlow had become. He scooped her up in his arms for a scene in the film "Saratoga" and felt her body go limp. Harlow was sent home even though she offered to stay and finish the scene. Gable would also call to inquire about her condition a few days later, only to be told by Harlow's mother that "Jean is sleeping." Eventually he went to her house and Harlow's mother very politely refused to let him in the door. Gable, by this time suspicious, went back to the house with Frank Morgan and Harlow's agent Arthur Landau. They were horrified to see how ill she had become Harlow's mother refused to allow any doctors or operations. Instead she decided to play faith healer. She tried to cure her daughter by reading prayers at her bedside. By the time they got her to a hospital it was too late. Kidney infection had spread through her body. She was too weak to be operated on and there Jean Harlow died at the age of twenty-six. A tragic death only because if anything else, it could have been easily avoided.

In the book *Gable, Lombard, Powell & Harlow* MGM writer Harry Ruskin recalled: "The day "the baby" died there wasn't one sound in the commissary for three hours . . . not one sound." ★

1-Portrait of **Harlow,** a more natural look. 2-**Harlow** and the love of her life **William Powell.** 3-With **Clark Gable** in ***"China Seas."***4-With **Wallace Beery** in ***"Dinner at Eight."***

GOONS & GUNMEN

Of the Celluloid Criminal Kingdom

by Bill Kelly

In the beginning there were no golden streets. For many who settled in Hollywood, the only opportunity was the divine right to try, and the only rewards were fatigue, uncertain employment, deeper poverty and early death — the end of hope. They came in successive and mounting waves, cramming themselves into urban hotel rooms along the coast, seeking to elevate themselves above ordinary mortals by obtaining stardom. Their opportunities were narrowly restricted because the studios were on the brink of bankruptcy — shaken by "Talkies" and the Crash. And because they were held in contempt by those who had preceded them, many were arrested for vagrancy while sleeping on park benches. Others committed suicide rather than admit failure. A few made it. But for those who didn't Hollywood had a message. It was delivered by Sheldon Leonard to Alan Ladd in *Lucky Jordan:* "I'm gonna do you one favor, just for old time's sake. Where do you want it — in the front or back?"

That sums it up.

In the 1930s, theater attendance dipped 40 percent. Many theaters offered bribes: Dual features would change thrice weekly, two-for-one tickets, free silverware or dishes for the ladies, and Bank Night, where a lucky winner might win free tickets to the next show. There were numerous games of chance, but during this period of misfortune, gimmicks weren't enough to fetch those in bread lines. The ghost of Hollywood spoke again in *Double Crossbones* when Robert Barrat told Donald O'Connor: "We have our own ways of testing a man's mettle."

How far that little candle of wisdom has thrown its beams!

The Depression was for real and they all had a bad time of it. RKO's pictures weren't clicking so they merged with Pathe. Sono Art-World Wide folded after a few scattered 1932-33 releases — their best, *The Last Mile* with Preston Foster. Allied became Liberty and Liberty became Republic, who also swallowed Monogram. Mayfair, Majestic and Tower went bankrupt. At Universal the plane was still circling the world (their trademark) but was running out of fuel. Republic and Paramount were Western-oriented, although Paramount took her romantic comedy more seriously. The MGM Lion would have starved, but for musicals and the genius of Harry Cohan. Columbia's low-budget offerings were a variety of crime and action flicks. But it was Warner Bros. who made the till swell by producing bread-and-butter gangster movies because they knew what they were doing. From the cutting room to the screen they hired the most skilled professionals in the industry, who ground out "B" pictures (which must have stood for "better") before altering their structure.

Her gun moll role in "Bonnie and Clyde" (with Warren Beatty) rocketed Faye to the top.

The films of Cagney, Raft, Bogey, and Eddie Robinson shine today as "classics" in a naughty world. Men cheered and women became enamored of cocky Cagney when he squished a grapefruit in Mae Clark's face in 1931's *The Public Enemy.* After that, few remembered Jean Harlow had the female lead, and Mae became famous.

Long before Cagney and his brand of villainy thrilled the front row gang, audiences rooted for Sheldon Lewis, Montague Love and Paul Panzer. Certainly, no one was more ruthless than Panzer. He'd make dice out of his mother's knucklebones. In the 1914 serial *The Perils of Pauline* he invariably mistreated Pearl White. He tried to bump her off from the first gory chapter to the last. He received a ton of mail, and fans were drawn to him like moths to a searchlight.

He remained King of the Villains until the 1920s when Noah Beery (who never attracted the attention his brother, Wallace did) turned his menace on Mae Murray in *The Mormon Maid.* When Beery sensed the audience enjoyment of his lecherous ways, he threw himself into despicable parts on a grand scale. With his all-out-villainy, Nasty Noah upstaged the hero time and again. He was still an ace badman in various Westerns when he died at age 62 on April 1, 1946. When Noah told Cary Grant in *She Done Him Wrong:* "I'm the boss of this district," he knew what he was talking about.

studios that have been sold for their real estate value. Office buildings, imitation villas and villages are haunted by the words Warren Hymer spoke to Henry Fonda in *You Only Live Once:* "Gee, Eddie, the old cell won't seem the same without you."

Operations have all but ground to a halt in the Dream Factory. The old theaters which offered an inexpensive escape from reality are silent. But the magic will remain.

The great stars, the great stories and those big "Eye-talian" funerals still work their magic on *The Late Show.* Through television they will survive because movies today are hard pressed to match the crispness of the tightly run little companies of yesteryear.

For sheer pictorial thrills few could match the magnitude of John Garfield, whose artistic values awed the nation during the 1930s. Perhaps audiences warmed up to him because he was an unconventional rebel who epitomized the problems of rural Americans, unemployed and trying to eke out a survival. In any case, his cocky nonchalance spelled $$$ at the box office.

Born Julius Garfinkel in New York's poverty-stricken East Side on March 4, 1913, the son of a coat presser, Julius ran around with punk

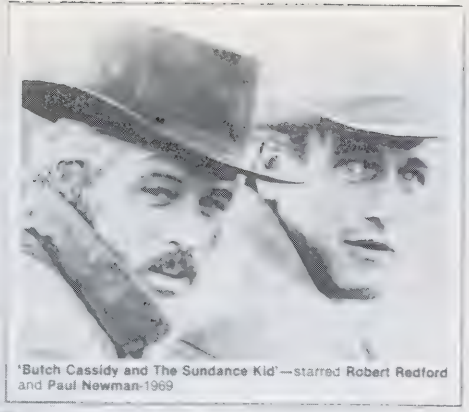
gangs, was expelled from school, and became involved in petty crimes. He was saved from prison by child psychologist Dr. Angelo Patri, who sent the boy to drama class to correct his stutter. After kicking around for years, working for 50¢ an hour, he saved enough to marry his childhood sweetheart, and while working at Macy's he attended summer stock. At 24, he was earning $300 weekly with the hit play, *Having a Wonderful Time*. Warners beckoned him and practically guaranteed him the lead role in *Golden Boy*. The director double-crossed him by giving the lead role to his brother-in-law and "Jules Garfield" was cast as "Siggie," the fighter's cabdriver.

In 1938 Warners signed him, and changed his name to John. His contract included a clause permitting him to do one play a year, his first love. "Screen acting," he once said, "is my business, but I get my kicks on Broadway. I came to Hollywood fully expecting to hate it and all set for a kick in the pants I felt sure I would get. In fact, when I signed with the studio I left a good, wide, neat and clean exit through which to make my farewell bow."

John Garfield was a fascinating fatalist — on screen and off; a guy who smoked too much, drank too much, was rude to everybody and assumed that everybody was against him. He dressed careless, trusted few people, and had a surly expression. When he smiled, which was seldom, his demeanor was sardonic. Fortunately, this all added to his attractiveness. Without him knowing it, the cards were stacked in his favor.

After a not-too-spectacular stage career, he became an "overnight star" (a hackneyed phrase because he had struggled for years) in Warners' 1938 filming of *Four Daughters*. Meatier roles would come later, but Warners buried him in the Paul Muni-Bette Davis stinker *Juarez*, guttered him in *Flowing Gold* (rushed to beat out MGM's oil story, *Boom Town*) and cast him in 1939's *They Made Me a Criminal*, a remake of *The Life of Jimmy Dolan*, in which he took it on the lam because he thought he'd killed a boxing opponent, stayed out West with May Robson and the Dead End Kids.

The suspicion persisted that Garfield, with the right break, could have gone further than he did. The *New York Times* said: "Mr. Garfield is still Mr. Garfield, which is good



'Butch Cassidy and The Sundance Kid'—starred Robert Redford and Paul Newman-1969

"The Last Posse"

Pat O'Brien, James Cagney

Don "Red" Barry

Gary Cooper

In 'Firecreek' Henry Fonda, Gary Lockwood and Jack Elam James Stewart-1968

Richard Boone

enough to make one wish that his producers would cease casting him in the same role, film after film. In fact, we don't think Mr. Garfield was running away from a murder rap at all. He was just a fugitive from Warners."

After *Dust Be My Destiny*, the story of a chip-on-his-shoulder fate-dogged boy from the other side of the tracks, an impatient *Times* critic wrote: "The moment we met Joe Bell (Garfield) riding a freight car, looking for work, we knew he was going to be sent to a prison camp." And after *East of the River*, another variation of *Manhattan Melodrama*, tabloids were pleading for Warners to free Garfield from the monotonous characterizations he was forced to play.

Finally, protests about movies with prison atmosphere and suspensions from scheduled roles led to better parts in *The Sea Wolf*, *Out of the Fog*, *Tortilla Flat*, and after *Pride of the Marines* Warners lent him to MGM for *The Postman Always Rings Twice*. The chemistry between Garfield and Lana Turner proved valuable at the box office.

He returned to Warners to finish Warner film was *Humoresque* with Joan Crawford. Perhaps, haunted by the words of Guinn "Big Boy" Williams, who told him in *Castle on the Hudson*: "I knew a guy who spent six months diggin' his way out of here, and came up in the warden's office," he decided to start his own independent production under Enterprise Studios. His first attempt in 1947 gave him his only Oscar nomination for "Best Actor" and *Body and Soul* would forever remain a film buff's paradise.

In 1948 Garfield refused the lead role in *A Streetcar Named Desire*, claiming the part of Blanche overshadowed that of Stanley Kowalski and the part was handed to an unknown named Marlon Brando, who had experienced brief personal success in a flop play, *Truckline Cafe*. Three years later Garfield testified before the House Committee on Un-American Activities as "a cooperative" witness. "I am no Red," he insisted. "I am no pink. I am no fellow traveler." He described himself as a Democratic party member and a political liberal, and said Communist front organizations used his name without permission. His last film was 1951's *He Ran All the Way*.

He was still running when death came at the age of 39, on May 21, 1952. He died of an apparent heart ailment while sleeping on a girlfriend's sofa. John Garfield had become the victim of the society he wanted so desperately to conquer. Onscreen he was chillingly effective, and in private life, just a grown-up Dead End Kid.

Postwar audiences discovered new guys they loved to hate. Some were small-potato punks — once a hood always a hood characters — you never knew their names but you remembered their faces: Elisha Cook Jr.'s specialty was a frightened weasel ripe for slaughter. You would later cheer for him when he told Bogart in *The Maltese Falcon*: "Keep on ridin' me, they're gonna be pickin' iron out of your liver."

Well suited for gangster roles were Paul Fix, Joe Sawyer, Paul Guifoyle, J. Carrol Naish, Bruce Cabot, Charles Bickford and crater-faced Marc Lawrence. And if you were lucky you'd be granted the small bonus of watching Gene Lockhart plead for mercy.

In the old days Barton MacLane was always behind the fast thunder of artillery, and in *Men Without Souls* he possessed the strongest jaws in the prison. "This is our rest period, and we don't want any psalm-singin' rats hangin' around. Go peddle your prayers!" he told chaplain John Litel.

SECOND INSTALLMENT
will appear in the February 1983 issue

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The Dolores Moran Story

by Anthony Cassa

With Don McGuire and Robert Hutton in ***"Too Young To Know."***

Dolores was one of Warner Brothers' most promising starlets in the Forties, but somehow she never made it.

With Philip Reed and Bette Davis in ***"Old Acquaintance."***

As they say, the movie business is rough. In the National Screen Service preview of *To Have And Have Not,* both Lauren Bacall and Dolores Moran were introduced to filmgoers as exciting and provocative new stars. The trailer implied that both women had meaty roles and that the feature would be a showcase for their talents. However, the film turned out to be a showcase only for Ms. Bacall. She not only had the star part, she had all the good scenes, while Ms. Moran was relegated to bits and pieces in a very unflattering role.

Dolores Moran was a beautiful lady who possessed a soft, sexy voice and had an excellent screen presence. However, she never even came near the stardom she might have achieved. One can only speculate whether or not Ms. Moran's career move was a smart one when she walked out on Warner Bros. Had she stayed a little longer she may have landed that one role which would have made her a star. Then again, maybe not. As it turned out, she never did any better away from the Burbank lot.

The stunning, blue-eyed blonde was born in Stockton, California on January 27, 1926. She was of Irish, French and English descent. Like many other pretty young girls, Dolores grew up dreaming of becoming a movie star but never actually considered trying for it. But it did happen, to a certain degree. On a warm, summer day in 1941, 15-year-old Dolores was discovered for the movies. And it was quite by accident.

It was at an Elks picnic in Sacramento, California, that a talent contest was being held. Dolores was present but was not allowed to compete because of her age. Solly Baiano, a

Warner scout, didn't like any of the girls and decided to leave. He was heading for his car when he saw Dolores. "She struck me blind," he later told Jack Warner.

Warner brass took one look at the girl and signed her on for their studio training course, which consisted of acting, speech, singing, dancing, grace, deportment and lab—watching Warner stars at work. The studio heralded her as the "new Jean Harlow" and considered her a real "find."

During the following months Dolores worked hard to justify her employer's expectations. "I have been given every opportunity to prepare myself for work in films," she told reporters. "The guidance I have received has been very intelligent."

Her first film was *Old Acquaintance* (43), with Bette Davis and Miriam Hopkins. But she wasn't happy with what she saw. "I just wouldn't have acted like the girl in (the film). I couldn't feel that way. I don't think it rings true."

It was rumored that both Davis and Hopkins fell all over themselves to help the novice with her acting, even going so far as to teach her how to steal scenes from them.

Yankee Doodle Dandy (43) was next, followed by *The Hard Way,* also '43. *Los Angeles Times* writer Edwin Schallert said of her that year, "Dolores has a maturity of view point that belies her years. Her personality registers quite definitely. She is undoubtedly one of the most beautiful girls that has ever come before the film public. She's really different."

In 1944 the 18-year-old actress told reporters that she was not interested in getting married so early. "I'll wait," she said. "For the present, I'm wedded to a career."

More films followed: *The Last Ride* and *Hollywood Canteen,* both in '44; *The Horn Blows At Midnight, To Have And Have Not,* and *Too Young To Know,* all '45.

Dolores believed the studio was ruining her career. Early on she had been considered by all to be an actress of great potential. Then they put her into all those dumb-blonde parts. By the time *The Man I Love* (46) was out, Dolores was pretty-well fed up. "This is too much. I'd rather leave." She did. "I'm no Bette Davis," she told Warner executives, "and I don't think I'll be ready for heavy dramatic roles for at least ten years. But I do think I deserve something better than those big, stupid, frozen-faced blondes. Good bye!"

Said Elizabeth Wilson in *Liberty:* "Don't let Dolores' blue eyes, gorgeous hair, peaches and cream complexion and slick figure give you wrong ideas. Save those whistles. That tasty-looking dish takes her acting seriously and is one of the hardest-working young players in Hollywood."

Dolores joined forces with independent producer Benedict Bogeaus, whom she subsequently married. She played a *brunette* newspaper reporter in *Christmas Eve* (UA 47), hoping to shatter her former blonde image. Of course, it did no such thing.

From 1950 to 1954 Dolores appeared in only a few films, including, *Johnny One Eye* (UA 50), *Count The Hours* (RKO 53) and her last, *Silver Lode* (RKO 54).

Retired from films, Dolores played the role of wife until 1962 when she filed for divorce after 15 years of marriage. She told the court, "My husband gave me extreme emotional harassment. He traveled a great deal, leaving me without funds, and I had to take care of expenses." She was awarded $168,000 over a ten-year period.

In 1968 Dolores was in the news again, concerning a strange inheritance. It seems that back in 1942, while Dolores was working as a carhop in San Jose, one of her customers, Anthony Ponce, was knocked out by her beauty. Mr. Ponce never saw her after that, and he never called or wrote. But in 1947 when he made out his will, he left her a sizable sum. Then in 1968, the year Mr. Ponce died, Dolores found she was to inherit $300,000. However, the Ponce family contested the will and after all the court costs and other deductions, the amount was reduced considerably.

In her mid-fifties Dolores contracted cancer and spent her final days in the Motion Picture and Television County Home, in Woodland Hills, California. She died there on February 5, 1982, at the age of 56. ★

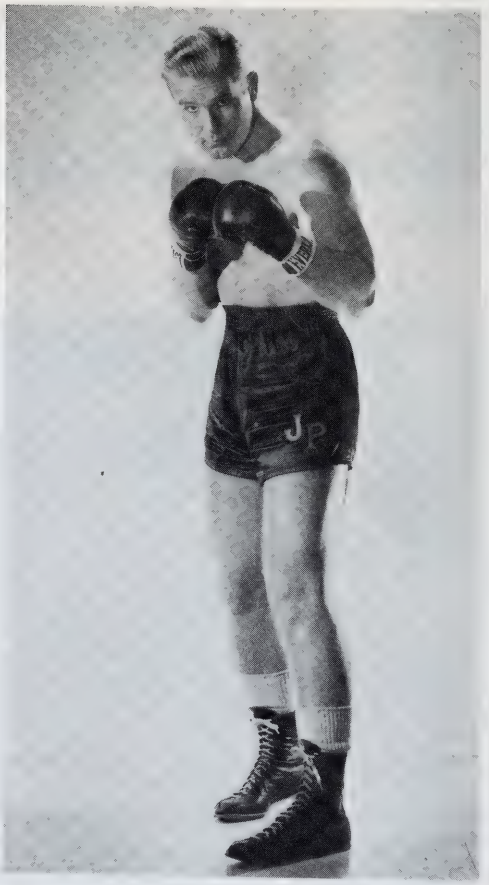
"JOE PALOOKA"

Continued

and Slappsy "Maxie" Rosenbloom as Humphrey. "And playing my brother," said Joe, "was Charles Buchinsky, later to become Charles Bronson."

Alas, the TV audience was moving as fast as the media and had little interest in returning to their youth with their hero. The 39 episodes saw the end of make-believe boxing's greatest champ...Joe Palooka!

That same year saw the end of his marriage to Downs also. But Joe Kirkwood stayed in step with the changing times and had invested his money wisely in real estate. He was "star-billed" for years on Ventura Blvd., in Studio City, Calif...."Joe Kirkwood Jr., Bowling."



Kirkwood still has these gloves and boxing shorts.

Joe returned to movie making only once after the demise of his alter-ego. It was for Twentieth Century Fox Studios' 1960 film, "Marriage-Go-Round," which starred James Mason and Susan Hayward. His many enterprises took up too much of his time to devote what was left to movies. And besides, his identity as Palooka was still fresh in the industry's mind...he would always *be* Joe Palooka!

Well, Joe "Palooka" Kirkwood Jr. today is happily married to a lovely gal from Ohio named Joyce, and has been for twenty-five years. They have a beautiful home in Studio City. Their land interests expand all the way to Hawaii.

So, fans and readers of Hollywood Studio Magazine, it was quite a thrill for me to answer the phone on February 5th of this year and have the voice at the other end say, "Jeff, this is Joe Kirkwood"! WOW! It had only been a youth time ago, or so it seemed, that I was fighting right alongside of Joe...even though it was from a front row seat at the Ritz Theater in Centerville, Iowa.

I'm just happy, as I'm sure some of you are, that I grew up in the wonderfully innocent era of Roy Rogers westerns, Betty Grable musicals and with...A *Palooka* Named *Joe!!!* ★

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Ken Galente's famous 'Silver Screen'

"Mama-looo!" whistled Ken Galente as he unfolded the large, yellowed sheet of paper. *"Mama-looo."* He finished unfolding the poster and turned it around, holding it lightly by the corners to show the people gathered in his tiny, cramped shop. "The original poster of 'Unconquered' with Gary Cooper and Paulette Goddard," he beamed at the paper, which pictured a grim Cooper as an English sea captain, wearing a tri-cornered hat and holding Paulette in his arms. Galente's audience for the unveiling—his young son, an assistant, and a pair of young female customers—giggled and nodded their approval.

Galente was clearly delighted with the purchase, one of several posters and stills contained in a box he had just bought from a collector. Galente is the proprietor of The Silver Screen, and owns (and now sells portions of) an enormous collection of movie memorabilia which he has built up over the last 30 years. As we watched and chatted he continued to unpack his latest acquisition.

Certainly, from the appearances of The Silver Screen (which Galente opened two years ago), the very last thing that is needed is another box of movie posters. The shop itself is tiny—smaller than many studio apartments. Already, every bit of wall space here is covered with movie posters, movie stills, autographs, and autographed pictures of movie stars. Everywhere there are the faces of the stars and of the characters they created: Ingrid Bergman (in armor as Joan of Arc), Errol Flynn (as Robin Hood), Clark Gable (in "The Misfits"), Marilyn Monroe, Bela Lugosi, Fred Astaire, Robert Redford, and Natalie Wood.

Leaning against the two desks, the tables, and the file cabinets are posters, already mounted on huge flat pieces of cardboard. Much of the remaining floor space is still covered with boxes and milk baskets crammed with loose movie stills. It is now so crowded, there are so many images of movie stars, that there is only enough carpet space to stand a half dozen normal citizens.

Here, and in the equally jammed little basement below, Galente claims he has one of the largest collections of movie memorabilia in the country. 7,000 autographs and autographed pictures of movie personalities, 250,000 original negatives (which are not for sale), 6,000 posters (all of them from the original printings), a million still photos, 2000 movie soundtracks,

shelves of movie magazines going back to the 1920's, piles of original artwork from movie posters, books, magazines. There are also movie contracts, orginal scores, movie books, and a few movie costumes and props.

The variety and quality of the collection is stunning. Stretching across the top of one wall is a yellow-gold banner lettered in red and black for Joan Crawford in "Autumn Leaves." Below, in the maze of autographed photos there is a signed color still of Veronica Lake, looking hollow-faced and beautiful against a royal blue background. Against the back wall, on top of a row of file cabinets, amidst other posters, is an enormous billboard in orange and black for "Tarzan, L'Homme Singe," starring Denny Miller. To the left there is a painting of Katharine Hepburn, (that was used as a movie magazine cover) wearing a bright yellow and green checked scarf around her neck. Sitting on one desk is the original shooting script for the original King Kong, and an autographed picture of the late Bruce Lee. Downstairs there is a painting of rosy-cheeked Fred Astaire and Ginger Rogers in "Shall We Dance," and in the window, in their own little humidor, the ruby slippers that Judy Garland wore in "The Wizard of Oz.

Lobby cards, printed cards with scenes form movies (which were originally designed to be displayed in theater lobbies) are on sale at The Silver Screen for $3-$25.

The autographs, and autographed pictures, sell for $5 to $500. The signatures of "current stars," as Galente calls them, even including such people as Joan Crawford, are worth only about $5. Certainly there are exceptions: for example, "It's a well known fact that Paul Newman just doesn't sign anything," according to Galente, and thus his autograph is worth $35 here. Signatures of the stars of the past, like Valentino and Fatty Arbuckle are worth as much as $500. One unique piece on sale is Greta Garbo's customs declaration dated and stamped by the Customs Department, Feb. 20, 1974. Galente will part with this slip of paper for $1000.

Original works of art, that were used to make posters, the covers of books, the covers of movie magazines, or album covers range in price here from $1500 to $5000. The proprietor is especially proud of 40 or so paintings by Rolf Armstrong. A ghostly, regal, green-tinged painting of Norma Talmadge, which Galente says "takes precedence over all the other things in the store," hangs in the middle of one wall.

Galente buys all of this memorabilia from "people who were affiliated with cinema in one way or another." Thus there are always old time authors, screenwriters, directors, choreographers, producers, and even an occasional star (like a Robert Redford or Hedy Lamarr) dropping in to sell from their own collections—or to buy. "What I look for is quality," continued Galente. "Everything that I have is original."

Galente, who is 47 and says he has been collecting movie memorabilia for 30 years, himself once lived on the edge of the movie world, working as a weight-reducing specialist in New York for 20 years. "I worked on a lot of film stars," he told HSM, never looking away from the brown cardboard box. "Roddy McDowell, Liza Minelli, James Coco. They came to me because they had big bellies and they wanted to get rid of them," he grinned up from the box for a moment. We asked him about his own rather ample belly, and he chuckled, shaking his head. "Utter frustration," he explained. "I need a girlfriend." What about some of the movie stars that frequent the place. He shook his head, still smiling. "No, they are all narcissistic. They all love themselves." Without explaining, Galente notes he lived in Valentino's home, "Falcon's Lair" in Hollywood for a couple of years in the early 1950s.

Suddenly Galente let our a whistle. "Mama-looo!" he exclaimed, holding up another poster for the people in

Continued on Page 50

COLLECTING MOVIE NOSTALGIA FOR PROFIT

Movie Memorabilia Auction Prices

48. CLARK GABLE & CAROLE LOMBARD-signature

79. "REBEL WITHOUT A CAUSE"-(LC), James Dean, card No. 1, 1955. ESTIMATE: $75-125

43. "THE JAZZ SINGER"—PROGRAM,

29. "THE LITTLE COLONEL" & "BRIGHT EYES"

45. "THE BEATLES"

82. "KEY LARGO"-(LC), Humphrey Bogart, Lauren Bacall, 1948. ESTIMATE: $125-225

81. "THE KING AND I"-(LC), Deborah Kerr, signed by Yul Brynner, 1956. ESTIMATE: $40-65

MGM PLAQUE presented to MGM and cast of "Above and Beyond" for distinguished contribution to America's Air Power Program, 1953. Gold plated, metal engraved. Estimate $35-$75.

THE WIZARD OF OZ sheet music, cast pictured. 5 pages in color, 1939. Estimate $40-$60.

THE LITTLE COLONEL & BRIGHT EYES. Two giveaways. 2 pages each. Color fronts. Shirley Temple, 1935, 1934. Estimate $25-$65.

THE JAZZ SINGER PROGRAM. 16 pages. Color cover, b/w interior. Al Jolson, 1926. Overall good condition. Estimate $100-$150.

JUDY GARLAND SIGNED APPROVAL with MGM on MGM stationery to appear on the Command Performance CBS radio program, April 3, 1943. Estimate $220-$300.

RAIDERS OF THE LOST ARK (W.C.) Harrison Ford, 1981. Rolled. Estimate $600-$800.

"THE BEATLES" autographed photo of all four. Very rare.

THE KING OF KINGS PROGRAM. Full color front and back. Cecil B. DeMille, 1928. Estimate $65-$85.

From the Berry Auction Co. program.

Builds Lombard Collection Thru HSM

My collection on Carole Lombard started in 1975 from the article in the issue of the Liberty Magazine, 'Then and Now" on Carole. I had a mild interest in the late 1930's and 1940's. My collection became more expensive when buying old Movie Magazines of the thirites and forties to obtain the clippings, articles, and picturs of C.L. My collection became the most rewarding when I ordered a year's subscription of the Hollywood Studio Magazine and placed an ad for articles for anything and everything on Carole Lombard willing to buy or trade. The least expense was trading with other collectors on their interests from Marilyn Monroe, Clara Bow, Hedy Lamarr, Jean Harlow, Shirley Temple, Alice Faye, etc. I learned that Carole Lombard was a very photographed actress. I went to old book stores in about every large city I traveled to because my husband and I do a lot of traveling. Buying old books and old magazines and buying from other collectors would probably put the value of my collection close to $800 or $900. My real joy in collecting was fortunately the collectors I heard from when I placed the ad in the Hollywood Studio Magazine. I am really grateful and thankful to those people I heard from on their collections and hope that I contributed as much joy and pride to their collections. My collection ranges from books, life stories, articles from magazines and newspapers, clippings, page portraits, magazine covers, glossy 8x10 portraits, cigarette cards, movie ads, magazines as the Look, Life, Liberty, and the Hollywood Studio Magazine with articles and pictures of Carole L. My collection has been more for fun tha profit but I would like to profit from it sometime if I knew just what and how I could profit. I have about fifteen scrapbooks on Carole from late 1920's, 1930's, and 1940's. I have about twenty magazine covers, two-hundred pictures of Clark and Carole, about three-hundred pictures of Carole ranging from glossies, life stories, articles in movie magazines, magazine page portraits, song sheets, movie ads, advertisement for Lux, cigarettes, cars, silverware, etc. My interest in Carole came first from her glamorous looks and fun personality and some of her movies like "To Be or Not To Be," "No Man Of Her Own," "Made For Each Other," "My Man Godfrey." I liked Carole in "Bolero" and "Twentieth Century" and "We're Not Dressing." I saw her in "Vigil In The Night" and I think it was a remarkable performance. Carole would have been something special if she had really wanted to be a good dramatic actress but her fans must have been more impressed with her as a sophisticated comedienne. She was in love three times, married twice, and divorced once. She was a great actress and I enjoy collecting her memorabilia.

Donna Fields
418 N. 7th
Goshen, Ind. 46526
Ph. (219) 533-5021

My Jean Harlow Collection

By Dennis Lee Cleven

I have been acquainted with the legend of Jean Harlow for over a decade. But it has only been in the last few years that I have seriously collected material on her life and work.

My interest first sparked when the Carroll Baker film, "*Harlow,*" was aired on television. As I was very young at the time, I was not aware of who Jean Harlow really was. I liked the sound of her name, though, as well as the legendary aura that surrounded both her and the era she lived in. Out of a strong curiousity, I bought the wonderful pictorial book, "The Films of Jean Harlow" by Michael Conway and Mark Ricci (Citadel $6.95). This book is a great guide to Miss Harlow's short but impressive career. A short time later I obtained a copy of the very controversial biography, "Harlow: An Intimate Biography" by Irving Shulman. I found Shulman's book slanderous and insulting, even more so than the two ludicrous "Harlow" films biographies. Jean Harlow, who was well loved in her day, had become a libel victim posthumously. If I was previously curious about Jean Harlow, I was now thoroughly intrigued.

I soon began to check periodicals and books constantly for any reference pertaining to Jean that would be of help in learning the truth about this great star. All of Jean's co-workers and friends staunchly defended her against Shulman's saga. Jean is remembered, by those who knew her as a woman who was friendly, down to earth and did not believe her own publicity. She was a woman who has been referred to as a "good-fellow"; she was as friendly to the prop men as she was to the top stars in Hollywood. Yes, I was intrigued by Jean Harlow. Now I am a die-hard fan.

I am extremely proud of my collection, which is continually growing. I have six full 'scrapbooks' which contain articles from dozens of publications dating back to 1930. These scrapbooks include enough material to provide a well rounded look as to who Miss Harlow really was. It was through Hollywood Studio Magazine that I was able to come into contact with many fine people who either sold me original articles or photocopied their own for me.

Also in my collection are 12 photo albums with some 400 8x10's. These photographs not only span Jean's career from 1929-1937, but also give an inside look into her homes, pets, friends and early years.

Among my most prized items are both editions of Louella Parson's special magazine entitled "Jean Harlow's Life Story By Louella Parsons". This was a biographical tribute released shortly after Jean's death in 1937. It was re-released in 1965 in an altered form. Both editions are extremely rare.

I also have both the hardcover and the paperback editions of Jean's only novel, "Today Is Tonight". The novel was published in 1965 and is also quite rare. The story is an entertaining one and the work showed literary promise for the author who wrote it at the age of 22.

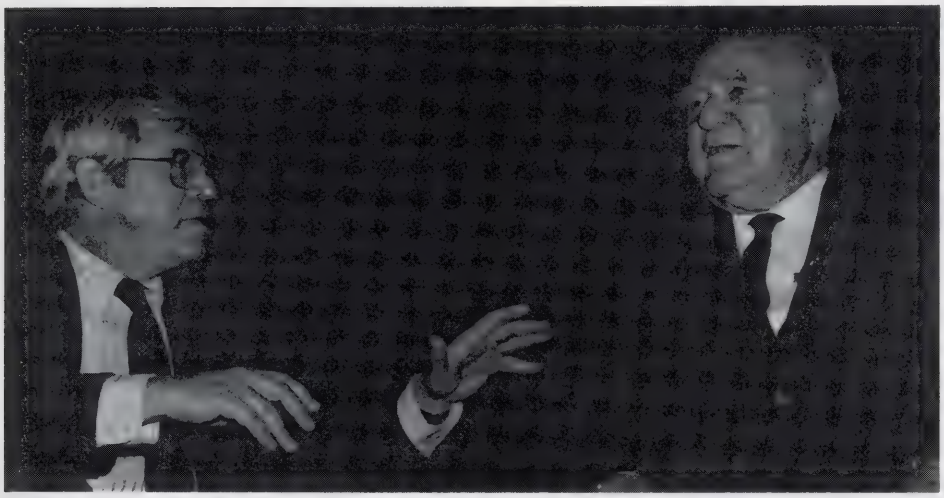
I am lucky to have in my collection an original invitation to the 1932 wedding reception of Jean and Paul Bern. I purchased this at an art deco-movie memorabilia shop in Hollywood. I also purchased a small sachet which had belonged to Jean Harlow. As I now have a personal item of Jean's, I feel that my collection has hit a peak. I hope to obtain more personal items as well as an authenticated autograph. I do happen to have an autograph that was signed by Jean's mother, Jean Bello. Many who believe that they have Harlow's autograph actually have her mother's. Mrs. Bello signed many photographs and even documents on behalf of her daughter.

In my collection are five movie magazine covers from the 1930's, several rare music sheets featuring songs from her films and which picture Jean on the cover, and several framed posters and prints. My film book library is large and contains several anecdotes and recollections about Miss Harlow.

One of my biggest thrills as a Harlow collector was a recent trip to Los Angeles where I saw many of her homes and places of work. I had the immense pleasure of staying in the apartment where she lived in 1933. The apartment is in a beautiful apartment-hotel which advertises, truthfully, of it's old world charm. I have also traveled to Chicago and Kansas City, Missouri and found her childhood residences there.

Through my collecting and correspondence with several people who knew Jean Harlow, I have learned a great deal about a person and artist whom I admire. Adding to that the fact that I continue to view her films as often as I can, it seems that the old saying is true that real legends never die.

Hal Roach—Master of Comedy



Charles Champlin has a discussion with the master of comedy, **Hal Roach,** who recently made a rare public appearance at the Academy of Motion Picture Arts and Science's tribute to his talents.

Harold Lloyd appeared in such Roach classics as "Ask Any Father" & "High & Dizzy."

by Brian O'Dowd

Master of comedy himself, the legendary Hal Roach, made a rare appearance at the Motion Picture Academy recently. A standing ovation was given him as he entered the stage, looking in great shape belying his 91 years. (Jan. '82)

The first half of the evening was a showing of film clips put together by Douglas Edwards and Hal Roach—classics such as "Ask Father" with the talents of Harold Lloyd, "From Soup to Nuts," starring Laurel and Hardy, whom Mr. Roach teamed together in this film as temporary domestics, who wreck havoc on a chic dinner party. Film clips of Spanky and Our Gang, clips from "Topper," a "Sophisticated" comedy with Cary Grant, Constance Bennett and Roland Young, in a scene with Topper taking pointers on getting the most out of life from the ectoplasmic George and Marion Kirby. Then the 1940 hit movie in which Mr. Roach produced "One Million B.C." with Victor Mature and Carole Landis.

Highlight of the evening was when Mr. Roach walked strongly up to the stage with cheers and applause to have a discussion with columnist Charles Champlin. Then came a question and answer period. Mr. Roach was asked who he thought was the funniest comedian in the world today. He replied, "I think the man on television . . . England's Benny Hill could be the next Charlie Chaplin, given a chance." Two more films were shown: "High and Dizzy" with Harold Lloyd and "The Music Box" with Laurel and Hardy, for which Mr. Roach won an Academy Award in 1932.

It was **Hal Roach** who paired **Laurel & Hardy** together to make the world's funniest team and whose films are to day's classics. *Photos by Brian O'Dowd*

Hal Roach was born on January 14, 1892, in Elmira, New York. Following a variety of occupations ranging from mule skinning to gold prospecting, he began his film career at Universal in 1912, working as a stuntman, extra and actor in Westerns and action pictures. In 1915 Roach formed his first film company, where he employed Harold Lloyd to play a character named Willie Work. The company folded, and Roach found himself directing for Essanay. Then in the early 1920's he began to prosper with his own growing company, with stars under his wing like Harry "Snub" Pollard, Will Rogers, Charlie Chase, Edgar Kennedy, and Laurel and Hardy. Mr. Roach directed from time to time, but got more involved in scripting and gag writing on many of his pictures.

Then came a decline in the popularity of the two-reel short, so Mr. Roach went into feature film production with his son on such films as "One Million B.C.," "Topper," and "Of Mice and Men." His most recent motion picture was "The Crazy World of Laurel and Hardy" made in 1967. It was a lovely evening of film clips and an opportunity to see a remarkable genius of the world of motion pictures—a real pioneer, Hal Roach. ★

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MOVIEREEL

Continued

PRODUCTIONS

is completed. He called it "entertaining fare for Christmas."

■ *Goodbye* toplines **James Caan, Sally Field** and **Jeff Bridges.**

■ Pentecost outing (Germany)—**Elizabeth Bergner,** the famous Austrian actress who made a name for herself in films in the Thirties, proves that her intimate charm has not dimmed. With the perfect partnership of Martin Held as Bergner's absentminded husband, Michael Gunther has created a gentle comedy.

■ *The Forgotten Story,* an HTV production, in six one-half hour episodes for TV stars Van Johnson.

■ Rex Harrison & Dame Wendy Hiller in *The Kingfisher* on location in London.

■ *The Wicked Lady* stars Faye Dunaway, Alan Bates & John Gielgud on location in So. England.

■ *The Missionary* (completed) stars Trevor Howard, Maggie Smith & Michael Palin.

FILM CLIPS

Continued

the third was a girl . . . An **Ingrid Bergman** teletopic will be produced by Gene Taft. He was willed rights to "Ingrid Bergman: An Intimate Portrait," by author Joe Steele . . . **Burt Lancaster** will next chug in with **Rutger Hauer** in **Sam Peckinpah's** "The Oesterman Weekend". . . **Piper Laurie** spent a month in legs braces learning to adapt for her role of a polio victim in "Thorn Birds."... **Henry Mancini** was honored with a star on the Hollywood Walk of Fame . . . **Richard Thomas** will star in the title role of "Living Proof:

Continued on Page 37

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LEE GRAHAM
Continued

"Soap" stars **Jimmy Baio, Katherine Helmond** and **Billy Crystal** at party launching the nationwide syndication of the series.

Columbia Pictures Television hosted a splashy party at Chasen's to celebrate the launching into nationwide syndication of *"Soap"* which cleaned up during its four-year run on ABC.

Up until the last minute it was doubtful if Billy Crystal would make it from Hawaii as he had broken his foot in a surfing accident while filming "Magnum." But Billy hobbled in with his foot in a cast. Others who jetted in were Katherine Helmond from her Long Island, N.Y. home; Dinah Manoff and Diana Canova from Manhattan where the latter was rehearsing "Chaplin" in which she portrays the silent screen madcap, Mabel Normand; and Cathryn Damon from a San Francisco stage engagement.

Literally awash with the 'Tate' and 'Campbell' clans, others included Robert Guillaume and Inga Swenson, starring in the "Soap" spinoff, "Benson"; Richard Mulligan who just signed a producing and acting contract with Columbia Pictures Television; Robert Mandan, currently starring in "Private Bejamin"; Jimmy Baio, embarking on a recording career; and Ted Wass who replaced Peter Sellers in Blake Edwards' "Pink Panther" series.

PASSING PARADE

Patrick Magee

Patrick Magee, probably the definitive interpreter of the works of playwright Samuel Beckett, has died aged 58.

A busy actor who mixed stage and screen with equal facility, he had a long list of film credits including "The Criminal," "Zulu," "A Clockwork Orange," "Barry Lyndon" and, latterly, "Sir Henry At Rawlinson End" and "Chariots of Fire."

Magee, who had a distinctive Northern Ireland growl (he was born in Armagh), leaves a wife and children.

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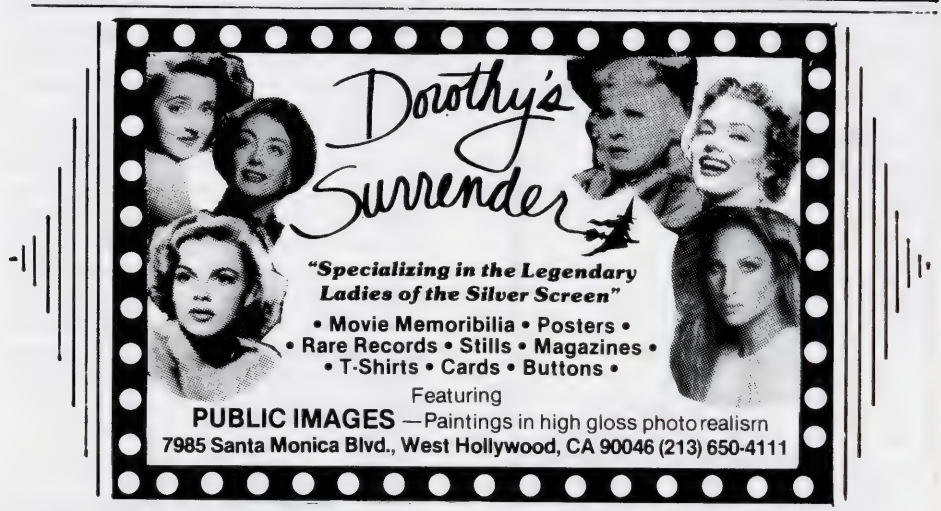
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Book and Record Rack

One of the most fascinating books about Hollywood in recent years takes a look at a long ignored or shied-away-from aspect of cinema. **"The Celluloid Closet"** by Vito Russo is the first in-depth look at homosexuals of both genders, as depicted on the silver screen. At this point, it is too early to write or tell of homosexuals working on both sides of the movie camera, for Hollywood is still, primarily, a very closeted town, though less and less so. More and more actors of either persuasion are willing to portray gay roles, and 1982 saw a breakthrough in gay-themed films, most of which succeeded at the box office: "Making Love," "Victor/Victoria," "Personal Best" and "Deathtrap."

Rather, Russo, an impeccable researcher (this book is a reference work), details gay characters in movies, mostly American. He points to ahead-of-their-time German silents, and to Hollywood's ignoring of gay men and women, except in comic-relief roles filled by such idiosyncratic actors as Franklin Pangborn and Edward Everett Horton. All that changed in the 50's. "Suddenly, Last Summer," a big hit boasting stars like Kate Hepburn, Liz Taylor and Monty Clift, was the first film to include a major gay character, the sterotypically artistic and tortured Sebastian, who ironically never appeared on-screen in whole.

The lesbian breakthrough, Russo points out, was William Wyler's version of Lillian Hellman's *"The Children's Hour,"* in which Shirley MacLaine finally confessed her longing for Audrey Hepburn and did herself in—a standard convention, at the time. With the late 60's and social changes, gay themes and characters were more viable, but still stereotyped, in films like "The Boys in the Band" and "The Killing of Sister George." (This has not begun to change until this year.)

Russo offers photos galore, of actors in gay parts, of gay personalities, of gay cult films like "Myra Breckinridge." He also lists films containing gay characters, and another list of how those characters were written into gory, violent deaths. The author offers his own thoughts on why television, until recently, has been more realistic and fair in its treatment of gay roles and stories, and on what trends the future will bring. This is a book which should rivet any reader interested in movies, past and present. Today, when there is so much controversy about the paucity of black actors in films, one of the largest—and for a long time the most invisible—minorities is finally being taken seriously, and understood.

"The Celluloid Closet," from Harper and Row, is now available in oversized, fully illustrated paperback, at $7.95, via H&R's Colophon Books.

★ ★ ★

DRG Records of New York City, long a leading supplier of nostalgia records for movie-lovers, is now also releasing original soundtracks of new quality films, including "The French Lieutenant's Woman," "Diva," "Atlantic City," "Lili Marleen" and others which have won small but fervent fans. Check them out. ★

George Haddad-Garcia

GRANVILLE 'BASH' FOR MOTHER'S 90th BIRTHDAY

Bonita Granville, the unforgettable teenaged catalyst of William Wyler's "These Three (1936), hosted a party for the 90th birthday of her mother, Rosina Timponi Granville. She was a successful vaudeville dancer under the name of 'Tim Poni.' Among those at the bash were Bonita's millionaire husband, Jack Wrather and childhood friend, Ann Rutherford.

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The Hank Williams Jr. Story," a two-hour NBC TV drama based on Williams' recent autobiography. The movie dramatizes the story of the country and western singer who lived in the shadow of his folk-hero father before becoming a star in his own right . . . Schaefer/Karpf Productions' "Right Of Way," stars **Bette Davis** and **James Stewart. George Schaefer,** an Emmy winning producer/director, and **Merrill H. Karpf,** former president of Quinn Martin Productions, have finalized a deal with Home Box Office for cable rights to the two-hour film . . . You'll *never guess* who's tapped to direct **John Travolta** in his "Saturday Night Fever" sequel for Paramount.

GLENN MILLER'S HEIRS TO SHARE $790,000

The son and daughter of band leader **Glenn Miller,** one of the greats of the age of swing, are entitled to $790,000 in royalties from records released after their father's death, the New Jersey Supreme Court ruled. The decision goes against the heirs of Miller's deceased legal adviser, **David Mackay,** who engineered the release of the records, which were made up of "air checks" —recordings of radio broadcasts made for Miller's personal use. The musician was declared dead in 1945 after disappearing over the English Channel in 1944 during a military flight to set up a tour for the U.S. Army Air Force Band, which he conducted. His wife, Helen, died in 1966. Their two children are **Steven Miller** of Arcadia, and **Johnniee Dee Miller Soper** of La Jolla.

INTERNATIONAL FESTIVALS

Thirty-three countries were represented at the sixth annual **World Film Festival** in Montreal. Serge Losigne established the event in 1977. Deauville Festival, France.

■ **Mervyn Le Roy & Carl Freeman** were honored along with **Cyd Charisse,** introduced to the festival-goers by **Gene Kelly, Paul Schrader,** who had a print of *Cat People* in tow, **Charlton Heston,** who was showing *Mother Lode.*

■ Pan Am featured film classics such as *High Sierra* starring Humphrey Bogart & Ida Lupino.

■ Richard Brooks came to show his film, *Wrong Is Right,* with **Sean Connery,** which has been retitled *The Man With the Deadly Lens."*

LORETTA YOUNG IS UNHARMED IN ROBBERY

Loretta Young escaped unharmed when two armed robbers entered her Beverly Hills home, tied her up and stole a small amount of cash and jewelry.

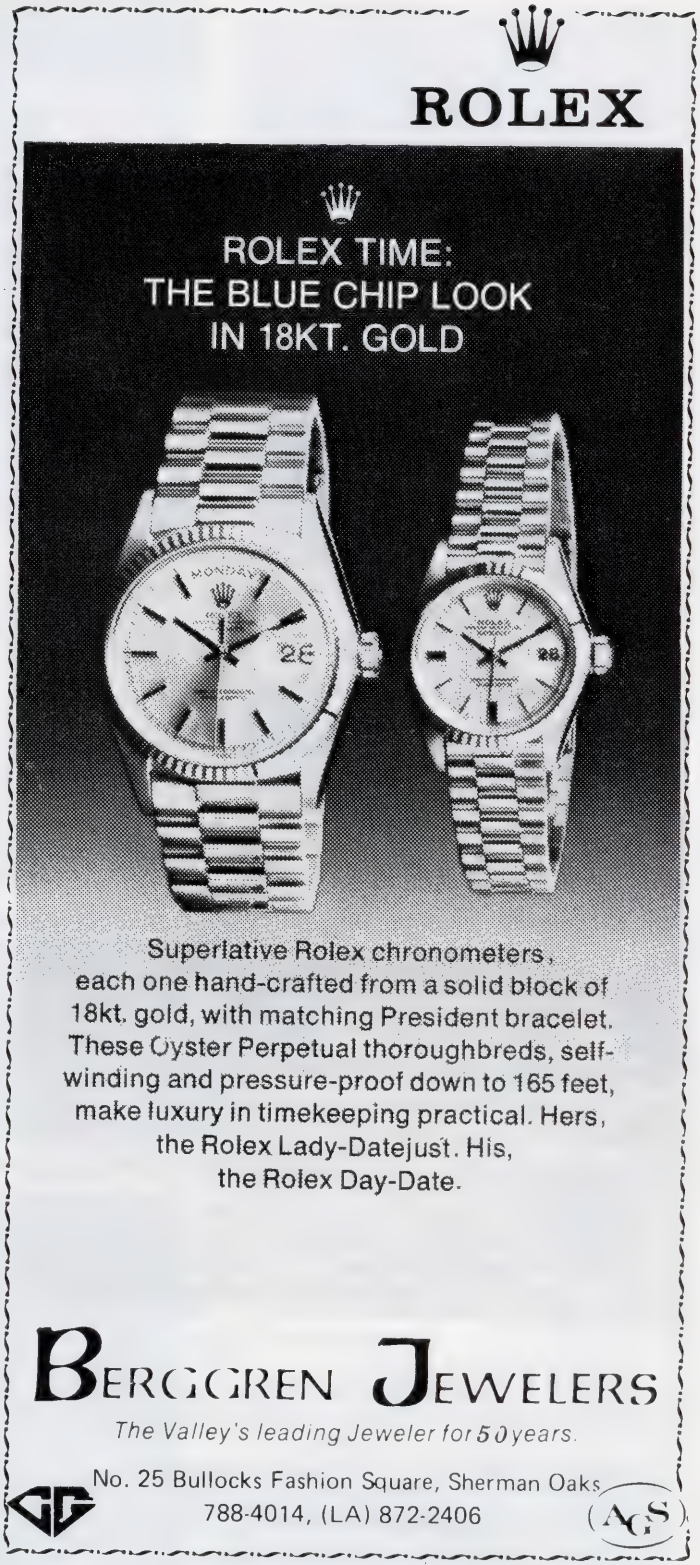
The robbery was listed in police records under Young's married name, Loretta Lewis.

Lt. Russ Olson said the robbers, two Latin men between 25 and 35, committed the robbery at 11:30 in the morning. They entered through the front door, left open by the housekeeper as she was cleaning the house.

After Young led the robbers to her jewelry they bound her and the housekeeper and left them in the master bedroom. After 15 minutes, Young untied herself and called the police.

A DIGNIFIED BETTE MIDLER

Bette Midler's goal in life, "Not to die dumb." Her new pic "Jinxed," she swears, "was the worst experience of my entire life. But," she adds, "it's a good picture." As for all those revelations on Bette to the press by "Jinxed" co-star **Ken Wahl:** "There is nothing one can do except be, you know, dignified," says Bette. "It's hard to be dignified when one is covered with mud, but I've done the best I could."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ENTERTAINMENT/RESTAURANTS/TRAVEL

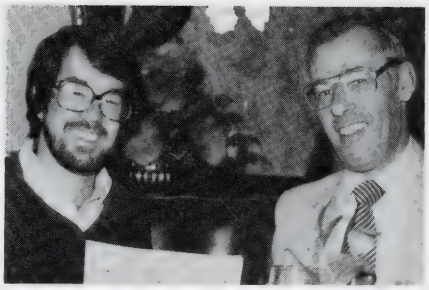
Filmland FOOD 'N FUN

At Le Cellier, chic co-owner **Madelyn Don Salat** huddling with well known decorator Philippe Oates to finalize completion of the new look for the award-winning Santa Monica French restaurant.

A radiant **Francine York** (the actress recently finished a film with Jerry Lewis) nibbling on the Joy of Tempura's new specialty, Kushikatsu. The Woodland Hills Japanese dinery attracts many of the celebrities living in the Valley.

TV's Hollywood **Chef Vern Lanegrasse** dining with friends at the colorful new Sun Palace in Montrose. Lanegrasse recently spotlighted the owner, Shih-Chi Sun, a famous chef formerly of the Grand Hotel in Taiwan. He profiled the chef and two of his special recipes in the popular Hollywood Chef column.

Robert Lee of Ho Toy's in Sherman Oaks showing several friends around the place (including Mark Alyn and his pretty wife—Mark is host of the Mark Alyn Show Sundays at KGOE) which has recently been redecorated by Mrs. Lee. Carol is also busy with her new floral arrangement business.

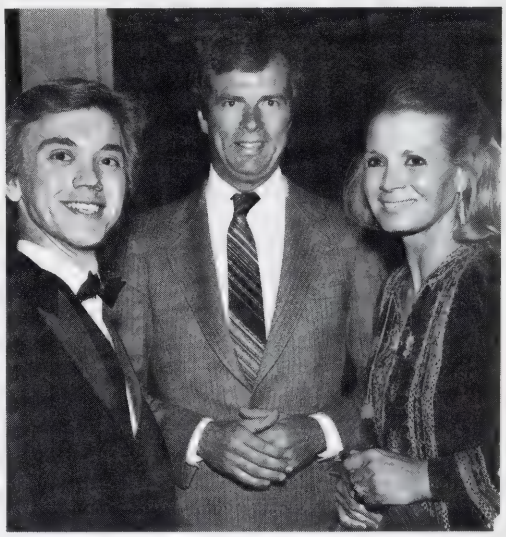


Christian Bernaert (shown r) chats with **Mark Alyn** during luncheon at longtime popular Michael's Canoga Inn, 21129 Sherman Way, Canoga Park about an upcoming interview with the young man. Mark is host of KGOE radio's Sunday, Mark Alyn Show. Michael's Canoga Inn is open for cocktails, luncheon and Belgian continental dinners seven nights a week.

At Jade West in Century City, **Henry Winkler** enjoying the grand cuisine of China with his pretty wife and in another corner, glamorous Francine York with Arthur Roberts whom she met on the Soaper, General Hospital.

Alain Cuny of the Wine Bistro & Cafe in Studio City greeting Barbara and Jim Haspiel of New York with columnist Lee Graham and our publisher, Dorothy Denny. Jim is a photo journalist for HS and pretty Barbara Deputy Director Communications of the New York State Council On the Arts.

AT CAFE DE LA PAIX in Tarzana, writer **Vern Lanegrasse** and French actress **Josette Banzet** were among those enjoying the gourmet cuisine. You'll like the prices at this Ventura Blvd. restaurant as much as the picturesque decor.



Ma Facon—co-owner and host **Phillip Stroud** welcomes **Angie Dickinson** and political campaign manager **Kenneth Rietz** (center) to the sumptuous new restaurant in Santa Monica.

Finest Northern Cuisine at Marquis West

With the famed chef Pietro Giordano as co-owner of the Marquis West, the Santa Monica restaurant has won acclaim from the reviewers and customers alike—for what some consider the finest Northern Italian cuisine in the Southland.

The award-winning chef Pietro, who opened the Marquis West in 1977 with Giuseppe D'Andria and Pasquale Lombardo, is originally from San Remo, Italy—and his first job as a boy was working at the San Remo Hotel in the seaside resort. Later he was with the Versailles, the Maison Basque and the Capri in London before coming to the old Marquis on Sunset Blvd., where he met his future partners.

The seafood specialties at the Marquis West—from the incomparable Calamari Fritti to the Gamberoni Costa Azzurra—reflects the master's touch, and the large selection of pastas with freshly grown herbs, or seafood, or fresh tomatoes in a zesty sauce, or delicate cheeses have helped bring their well-deserved popularity.

On Sunday evenings, complete dinners are served from 5:30, with the menu—in addition to the fish and seafood specialties and the pastas—including Baby Rack of Lamb, Frogs Legs Provencale, Saltimbocca Bologonese, Vitello Conca D'Oro, Scallopine Marsala, Chicken Marquis and excellent steaks.

At 3110 Santa Monica Blvd., between 26th and Bundy, the Marquis West—with Valet parking—honors Visa, MasterCard, Diners and American Express. The number for reservations is 828-4567.

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With a small hedge-lined patio, Cafe De La Paix is reminiscent of the small Paris bistros—with dark blue interior awnings, brick and panelled walls, brass pots with greenery. There are also French travel posters. There is recorded French music—from such as Edith Piaf and Charles Aznavour—in the background.

Celebrity Dining

Connie Martinson, of Cable TV Talk Show "Connie Martinson Talks Books," looks over Rebecca Brandewynne's new novel "Forever My Love" (Warner Books) with **Tom Spick,** at a cocktail party in the St. Emilion Room at the award-winning **Au Chambertin,** on Pico Blvd. in Santa Monica.

AT THE MARQUIS WEST, former actress and singer **Mary Meade French** and her husband, assistant director (on TV's "Trapper John") **Dick Bremerkamp** were among those enjoying the Santa Monica restaurant's award-winning cuisine.

WINNERS—**Eugene Rigon** (left) and **Roberto Cagliari,** owners of Villa Lasagna—have received the Excellence in Dining Award from the Artichoke Advisory Board for the Hollywood restaurant's Cariofo Marinato, among the Italian specialties at the Hillhurst Avenue restaurant. Villa Lasagna also features music and entertainment—songs from operas to the Broadway shows.

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PHOTOS/POSTERS of MARILYN MONROE taken the last week of her life by famed photographer George Barris. 51 color images/99 black & white images, available in 5 sizes: 5x7, 8x10, 11x14, 12x16, 16x20. Beautiful 8½x11 catalog available including rare photos of GABLE, COOPER, HEPBURN, CRAWFORD, HAYWORTH, HARLOW, DIETRICH and GARBO. SENSATIONAL value @ $5.00. Price list included. Also available for first time ever...4"x6" 5-color mini lithographs of MONROE, KELLY, BOGART and HAYWORTH... $6.00 ea. Send check or money order (add 6.5% tax & 50¢ for postage) to GREAT AMERICAN MEMORABILIA EXCHANGE, 3515 Cahuenga Blvd. West, Suite 315, Universal City, CA 90068 (11-2'83)

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Free list of 300 including John Wayne, B. Westerns, Jones, Maynard, Autry, Rogers, Reagan. Color originals of "Gone With The Wind." SASE to **Collectors Originals,** P.O. Box 17522, Memphis, TN 38117 (11-3'83)

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3600 CELEBRITIES ADDRESSES. Write to your favorite celebrities at their exclusive personal address. All 3600 are verified current addresses of topmovie, TV, sports, recording, literary & political celebrities. Send $2.00 for list of name (subsequent addresses are 50¢ each) to: ACS, 1765 N. Highland Ave., #434, Dept. HS, Hollywood, CA 90028.

10. AUTOGRAPHS

Sale or trade

Movie Star Autographs. $1.00 will buy your list. Phyllis Goldman, 404 E. 75th St., N.Y.C., N.Y. 10021k (8-11'82)

Movie Star Autographs. $1.00 will buy your list. Phyllis Goldman, 404 E. 75th St., N.Y.C., N.Y. 10021 (8-11'82)

Celebrity Autographs for sale. Stars, astronauts, political. Also other offers. $1. AESA. 230 E. Grand, Rahway, NJ 07065. (TF 9-12 '80)

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AUTOGRAPH MOVIE STAR PORTRAITS for catalogue send SASE ★ Star Signs ★, 645 So. Harrison St., Denver, CO 80209 (10-11'82)

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(11-12-2'83)

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VHS VIDEO TAPES of Betty Grable musicals wanted. Also Connie Francis in "Looking for Love" (1964) & "When the Boys Meet the Girls" (1965). Tony Benvenuto, 2832 East 8th St., Kansas City, MO 64124 (10-11'82)

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Wanted: JEAN HARLOW memorabilia; esp. autographs, original Bull & Hurrell portraits, & things that belonged to her. Contact Sandy Arcieri, 9530 Clifton Pk., Evergreen Pk., IL 60642 (10-11'82)

WANTED: Shirley Temple memorabilia. Paper dolls, glass, postcards, ads, sets, films, figures, jewelry, records, originals only. No offers. Describe and price with a SASE. Garcia, 8963 S.W. 34th St., Miami, FL 33165 (10-12'82)

Wanted: Portraits of Dorothy Stratten, Brenda Benet, Claudia Jennings, Peg Entwistle, Doreen Woodbury, Barbara Colby, Karyn Kupcinet and Carolyn Mitchell (Mrs. Mickey Rooney). Kirk Crivello, P.O. Box 69223, West Hollywood, CA 90069. (11-2'83)

Correspondence wanted with John Garfield and Lana Turner fans, and also finding fan clubs on them. Darlene Us, 227 High Street, Fairfield, CT 06430. (11-12'82)

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MATERIAL ON MICHAEL TYLE, actor on "Guiding Light" and VHS of 1982 Daytime Emmys. Florence Liebman, 2910 Grand Concourse, Bronx, NY 10458 (11-12'82)

WANTED: DICK HAYMES
material. Photos, movie stills, clippings, magazine articles, acetates, film studio recordings, radio promos, transcriptions, radio shows "Everything For The Boys," "Here's To Romance," "Autolites," "The Dick Haymes Show," "Personal Album," "Carnation Hour," etc. Please state condition, price. Roger Dooner, 2951 Tyler St., NE Mpls., MN 55418 (11-2'83)

Wanted quality material on Elizabeth Taylor. Stills, foreign clippings, Sunday supplements, snapshots, etc. Please be specific as my collection is quite large. Will buy or trade. Robert Vuchetich, 525 Oakdale, Apt. 403, Chicago, Illinois 60657 (11-12'82)

WANTED: SHEET MUSIC from films—silents, 30's, 40's. Especially: Barrymore, Fairbanks, Chaplin, Alice Faye, John Payne, Marlene Dietrich, Judy Garland. Send catalogs, listings to: Penny Moore, 105 MacDougal Street, #25, NY, NY 10012 (11'82)

WANTED: Sheet music, clippings, posters, lobbies, pressbooks, paper dolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (11-3'83)

BARBARA STANWYCK: Writer doing biography looking for all Stanwyck material and interviews with Stanwyck's friends, co-workers. Also video tapes of films. Contact Al DiOrio, 21 Greentree Road, Stratford, New Jersey 08084. (9-12'82)

BETTY GRABLE—Anything to buy. clippings, stills, old recordings, lobbies. Contact: Keith Raistrick, 6/233 Brighton Road, Elwood 3184, Australia. (8-11'82)

WANTED VIDEO TAPES
in the Beta format of the following movies: "Can't Help Singing" in color with Deanna Durbin & Robert Paige, 1945 issue. "Lady in a Train" with D. D. & David Bruce, B&W, 1945. "Salome, Where She Danced," color, 1944, Yvonne De Carlo. "Lady in the Dark," color, 1944, with Ginger Rogers & Ray Milland. Larry Denis, 20 E. Main St., Apt. 77, Los Gatos, CA 95030 (6-11'82)

WANTED: VIDEO TAPES in the Beta format of the following movies: "The Astronaut" with Monte Markham, Jackie Cooper (1972), "The Weekend Nun" with Joanna Pettet and Vic Morrow (1972), "Kiss of Fire" Jack Palance (1955). Bobbie Young, 1037 Kings Park Rd., Memphis, TN 38117. (9-12'82)

PHOTOGRAPHS wanted of James Dean, the movie star. State price. Paul David Perez, 2810 Tenth St., Berkeley, CA 94710 (10-11'82)

WANTED: Anything on **JUDY GARLAND.** Photos, books, records, etc. I am also interested in joining her fan club(s). Please contact Zemira Baker, 2640½ Ohio Avenue, Southgate, CA 90280. (10-12'82)

WANTED: 8x10 (or larger) b/w ads from Mitchel Leison films (Midnight, Easy Living, etc.) Barry Cherin, Box 8021, North Hollywood, CA 91608. (9-12'82)

17. FAN CLUBS

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Jeanne Bilyeu, president. Contact Jeanne Bilyeu, 5713 Rosario Blvd., No. Highlands, CA 95660.

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Movie News & Reviews

by Kirk Crivello

Yes, Giorgio!

MGM's "Yes, Giorgio!" is a film created to showcase opera's reigning tenor, Luciano Pavarotti's towering charisma. It's a throw back to the string of Mario Lanza blockbusters Metro turned out some 30 years ago, in a simpler time. It's dressed up in 1980s technology (70mm and Dolby stereo) with Pavarotti, a world-famous opera star on tour in the United States, who falls for throat doctor, Kathryn Harrold. But she won't settle for a "Back Street" type romance, so the star returns to his wife and kids in Italy. In between the lightweight, old-fashioned script, he doesn't disappoint music fans with his tremendous musical instrument. The new pop tune, 'If We Were In Love' has an excellent chance for an Oscar nomination. ★

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION. (Act of October 23, 1962. Section 4369, Title 39, United States (Code). Date of filing, May 28, 1971. Hollywood Studio Magazine, Publisher-Editor Dorothy H. Denny, 14909 Mandan Rd., Apple Valley, CA 92307. Published monthly at 14909 Mandan Rd., Apple Valley, CA 92307. General business offices are located at the same address.

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(Signed) DOROTHY H. DENNY
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Endangered Species

"Endangered Species" is an offbeat mystery-thriller set in the small town of Buffalo, Colorado, where a mysterious wave of cattle mutilations leads to bizarre rumors and fears that the U.S. government is involved in frightful experiments. Robert Urich turns in a dynamic, shaded performance as the burned out New York cop. JoBeth Williams ("Poltergeist") pulls off her somewhat perplexing role as an elected sheriff. Director Alan Rudolph ("Roadie" and "Remember My Name"), in attempting to adapt the techniques of his mentor, Robert Altman, succeeds in this move to more conventional territory. "Endangered Species" fits neatly into the pulp sci-fi genre, all the rage currently.

Correction on Zachary Scott Article

The feature on Zachary Scott which appeared in the Sept. issue of HSM was written by John Roberts. Another writer's name appeared on the article by mistake. Mr. Roberts is a regular contributor to HSM. We regret the error.

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FILM FAN QUIZ

by Stephen W. Anderson

Continued

16. What authors created the characters Sherlock Holmes, Charlie Chan, the Falcon, and Fu Manchu?
17. Who were Fred Astaire's dancing partners in the films **The Sky's the Limit, The Belle of New York, You'll Never Get Rich,** and **Yolanda and the Thief?**
18. Who starred in the three talking versions of **Seven Keys to Baldpate?**
19. Who played the **Son of Ali Baba, Son of Sinbad, Son of Monte Cristo,** and **Son of Captain Hood?**
20. In what films did Robert Taylor play with Irene Dunne, Greta Garbo, Katharine Hepburn, and Rosalind Russell?
21. What do Eddie Cantor, Robert Montgomery, George Murphy, Ronald Reagan, and Dana Andrews have in common?
22. What are the national origins of Stephen Boyd, Sean Connery, Rod Taylor, and Omar Shariff?
23. Who said "this may be the start of a beautiful friendship"?
24. Who made his screen debut in the film **Knock on Any Door?**
25. Who was the "It Boy?"

ANSWERS

16. Arthur Conan Doyle, Earl Derr Biggers, Michael Arlen, and Sax Rohmer.
17. Joan Leslie, Vera-Ellen, Rita Hayworth, and Lucille Bremer.
18. Richard Dix, 1929, Gene Raymond, 1935, and Philip Terry, 1947.
19. Tony Curtis, Dale Robertson, Louis Hayward, and Sean Flynn.
20. **The Magnificent Obsession** (1935), **Camille** (1936), **Undercurrent** (1946), and **Where Angels Go . . . Trouble Follows** (1968).
21. All were presidents of the Screen Actors' Guild.
22. Ireland, Scotland, Australia, and Egypt.
23. Humphrey Bogart to Claude Rains in **Casablanca.**
24. John Derek.
25. Gary Cooper. □

KEN GALENTE Continued

the shop. "'John Barrymore in 'Nightclub Scandal.'" After the applause, Galente replaced the poster and continued shuffling. "There is one on Cagney," he continued, smiling at one of the young girls, a Cagney-collector, who was watching him unpack his box. "It's a mind blower," he nodded to her.

Galente told HSM that most of the people who buy from him are either collectors or have some connection with the movie business. Much of the business is mail order. Movie stills, which are especially popular right now, however, sell to everyone. In the basement, Galente has files of clippings on most movie stars, directors, producers, screen writers and has helped many authors do research for movie books.

"This is the mama-*looo*," Galente grinned, and paused dramatically before lifting the next poster from the box. "This is the Cagney I was talking about. If that's not a ga ga . . ." he continued, smiling at the Cagney collector, still concealing the poster. The girl blushed shyly, smiling and staring intently at the still folded paper.

Galente enjoyed the suspense, waiting until everyone in the store was staring at the poster—and then unfolded it. It was a color painting of a very young Cagney, in "Great Guy." Next to him was a sketch of May Clark, his co-star.

"Nobody has an original like that!" Galente said, gleaming. "Mama-looo!" ★

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Thanks to our London correspondent **Doug Elmo Brooks** for this rare 1915 photo of **Pearl White,** the serial queen.

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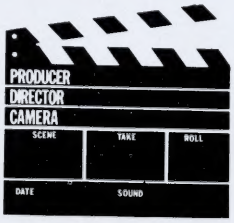

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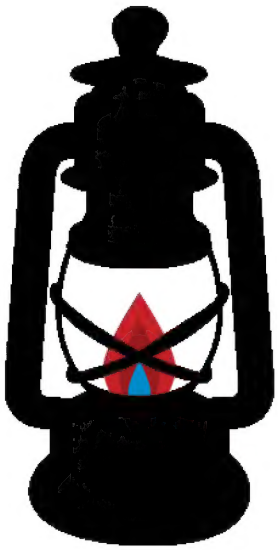

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